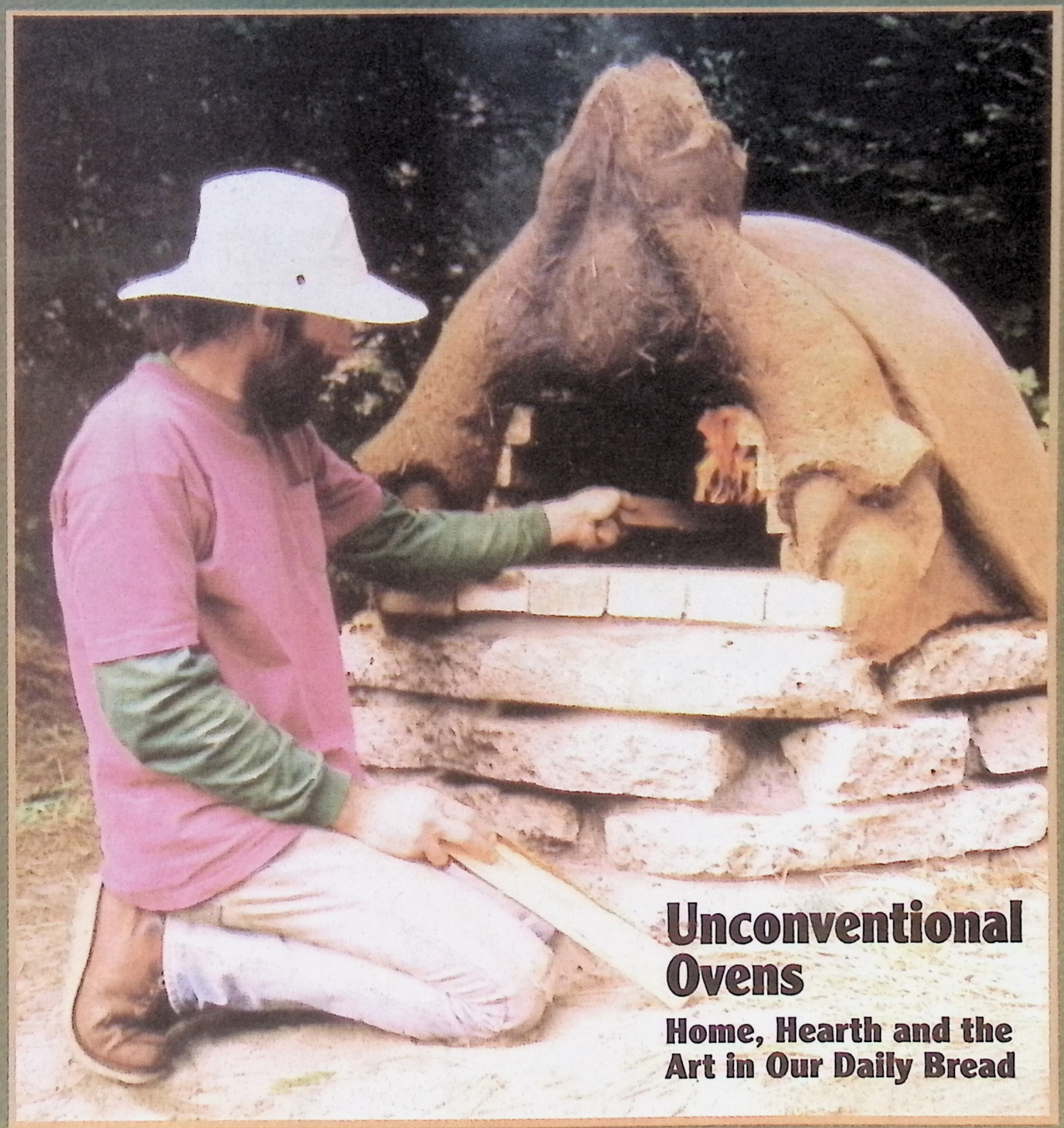
JEFFERSON Monthly



Unconventional Ovens

Home, Hearth and the Art in Our Daily Bread

The Members' Magazine of Jefferson Public Radio

December 1995



"Tender" from an orignal pastel on paper by Margaret Garrington

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First Friday



Flute virtuoso James Galway performs on Saint Paul Sunday December 3.



Dr. Paul French leads the Southern Oregon Repertory Singers, in their annual holiday concert.

ON THE COVER

Photo by Peter Ryan
See cover story page 12.

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JEFFERSON Monthly

DECEMBER 1995

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Unconventional Ovens
There is a particular pride and satisfaction derived from growing and preparing our own food. Some folks take it a step further, and hand-craft their own ovens. Christina Alexander finds that it's easy to warm up to the idea of cob construction.

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TUNED IN

Ronald Kramer

The Real Communications Revolution

When television was new it was common for media theorists to hail its arrival as a revolution in human communication. But they were wrong. Television turned out to be highly derivative of commercial radio and people have been apologizing for it ever since.

There truly are revolutionary moments in man's ability to communicate and technological changes which substantially alter our thinking and social structure. But television wasn't really one of them. Yet, we do seem to be on the brink of a true revolution in communication process and effect.

> IN A WORLD IN WHICH ALL VOICES ARE HEARD, AND CARRY EQUAL WEIGHT, NO ONE'S VOICE IS HEARD. THE PLETHORA OF INFORMATION (ON THE INTERNET)— ALMOST ENTIRELY WITHOUT ANY FILTERING—CAN BE NUMBING.

The Internet, which is really becoming a blanket term for all types of communication systems conducted by computer, seems likely to provide the communications upheaval which was originally anticipated for television.Whether such a system proves to be a force for social good, of course, remains to be seen.

A truly revolutionary–as opposed to evolutionary–communication system ought to change the form in which people seek to express themselves, their habits in using such systems, and perhaps even effect the message which results. Computer on-line systems, which are burgeoning, seem to fit the definition.

Jefferson Public Radio's own foray into the on-line world, JEFFNET, is now eight months old. We've learned a great deal, made a lot of new friends, and had reason to give considerable thought to this brave, new world of computerized electronic communication.

First, the facts. Growth in on-line use is exploding. Recent surveys suggest that approximately 20% of American households have a computer modem and the majority are connected to some type of on-line service. In Jackson county there are now nine on-line providers where only two existed a year ago. Memberships on those systems–JEFFNET included–have skyrocketed. The World Wide Web is similarly growing at exponential rates.

A considerable "churn" factor exists, of course. That is the term–originally used for premium cable television services - which refers to the phenomenon which occurs when a cable subscriber added a premium service, tried it for a while, and then dropped it. The Internet is new and some new users of on-line services may find the idea of such service more tantalizing than the reality; or they are prone to try out different services (kind of along the line of "Gee, Cinemax isn't really as great as I thought; maybe I'll try HBO.") So approximately 30% of the on-line subscribers in the nation don't keep their account open past the first year. On-line services are themselves growing in quality and diversity of service at the same time so it is not unusual for someone to actually take out a new on-line account after leaving the on-line world after an initial experience.

The net, after these shrinkage factors, still records enormous growth in such services both nationally and locally.

Much of this milieu reminds me of what it must have been like to work in radio in the early 1920's when the first mass audience stations were coming into existence. They were often started by other businesses as a sideline. Some were wholly unrelated, such as a hardware store or dairy opening a radio station. Others had more plausible associations, such as a newspaper or a battery company (radios were battery operated then!) taking the lead. Others thought there might be an economy of scale involved such as hotels, which had live dance bands performing, thinking that operating a radio station would give them an added outlet for the "programming" they were already purchasing in hiring an orchestra for their night club or lounge.

Within about five years virtually all of these small stations started by unrelated businesses had failed. The stations which tended to survive were either started entirely afresh by people interested in radio as a business/career or were stations which were operated by businesses with corollary interests. (The newspaper and hotel-owned stations tended to survive for example).

Still, in those early days of radio, people could hardly see what the revolution of instantaneous electronic communication would bring. The idea that radio would change social habits (movie theaters stopped showing their films to play the radio program of Amos `n Andy or people wouldn't attend the movie), would spawn meals like the TV dinner, or create the spectacle of a nation agog for nearly a year over a Los Angeles courtroom, were unthinkable. The radio started very small, with volunteer labor, unreliable technical systems, and lots of dreams. A major appeal of early radio was simply listening "live" to someone else at a great distance ("Hey, Ma, I've got Philadelphia!").

The Internet is live; it spans enormous distances, worldwide in fact, in a moment. It displays information in numbing profusion and few people have figured out how to employ it to generate a commercial profit. But they will! This is America, after all.

Yet, to a far greater degree than anything foreshadowed by radio or television, it seems to hold the likelihood for revolutionizing communication and society.

It gives the illusion of power. Everyone (with a connection) can speak out and be heard instantly. It gives the illusion of democratic tradition. All voices are equal in weight. It gives the illusion of high impact at low cost (computers are coming down in price and Internet service is generally a fraction of the monthly cost of your home telephone).

CONTINUED ON PAGE 7

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SPEAKING OF WORDS

Wen Smith

My Blue Funk

Are you in a funk?" my wife asked. I was in good spirits, so I figured it was a rhetorical question. I answered anyway.

"No, I feel fine," I said.

"So do I," she said. "So why do you think President Clinton says the whole country is in a funk?"

We read in the news that the President had said that.

"I thought he was a lawyer," she said. "Do you suppose he also has a degree in mass psychology?"

"It's bluster," I said. "Maybe he used the word funk because he didn't know what else to say."

"I think he meant that people are afraid of something," she said. "Seems to me a funk is a kind of anxiety or fear, maybe terror."

"We could look it up," I said. I think the place to look is my old *Funk & Wagnalls Standard Collegiate Dictionary.* If anybody should know about funk, it's Funk.

Sure enough, the lexicographer agreed with my wife. As a noun, a funk means a state of fear or panic. Or it refers to a person who quails with fear.

"The President couldn't have meant that," my wife said. "The country is hardly in a panic."

"Maybe we should look into the *Oxford Dictionary,*" I said. "Bill Clinton went to Oxford as a Rhodes scholar."

The Oxford says a funk is a panic. A blue funk is actual terror. "But there's more," I said. "As a verb, funk means to shirk one's duty, to show cowardice."

"Does the President think we're all cowards?" she said.

"Here," I said. "You take the Oxford while I go look into the big one."

I went to the *Random House Unabridged.* It didn't add much, but did say that when you're "in a blue funk," you're dejected.

Later in the week President Clinton took it back. He didn't mean to say America was in a funk. Maybe somebody told him what the word means.

"Probably he just meant malaise," I said."That was President Carter's word for it. I think malaise is a funk with croissants."

"Maybe the President is dejected," my wife said, "and is just projecting his feeling on the whole country."

"Bill Clinton has trouble believing it when people don't agree with him," I said. "If we don't see things his way, he thinks we must have emotional or mental problems."

Still we were sure the President meant something when he used the word funk. If it was a mistake, it was one of those Freudian ones.

"He has to mean something we've missed," I said. I got out the old blue Funk again and read the rest of the definition. To funk, it says, means "to evade something difficult."

"I saw that in the Oxford, too," she said, and picked up the British dictionary. "Listen to this: A funkhole is 'a pretext for evading military service.'"

"We're onto something," I said. "At least now we know where Bill Clinton learned the word funk."

"SO WHY DO YOU THINK PRESIDENT CLINTON SAYS THE WHOLE COUNTRY IS IN A FUNK?"

"PROBABLY HE JUST MEANT MALAISE. I THINK MALAISE IS A FUNK WITH CROISSANTS."

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post* and other publications.

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JEFFERSON OUTLOOK

Russell Sadler

Mail Order Politics

Oregon's special election to fill defrocked Sen. Bob Packwood's Senate seat will be closely watched by political scientists and the news media. It is the nation's first vote-by-mail election for a federal office.

Oregon will shortly have the unusual experience of three Senate elections in three years. Oregonians will fill Packwood's unexpired term in January following a primary this December. Next fall, Oregonians will fill Sen. Mark Hatfield's seat. The following year Oregonians will fill Packwood's seat for a full six-year term.

This January's election to fill Packwood's unexpired term will be held when no other elections are being held anywhere in the country. Political scientists lust for isolated elections like this. They are good case studies because voters are less likely to be influenced by variables like other national or state issues on the ballot.

> POLITICAL SCIENTISTS LUST FOR ISOLATED ELECTIONS LIKE THIS. THEY ARE GOOD CASE STUDIES BECAUSE VOTERS ARE LESS LIKELY TO BE INFLUENCED BY VARIABLES LIKE OTHER NATIONAL OR STATE ISSUES ON THE BALLOT.

The December 5th primary to choose the nominees for the January special election to replace Packwood will be the first mail ballot election for a federal office in the country. It is an unprecedented event. Campaign handlers will be operating on uncharted ground. Oregon will overflow with political scientists and reporters observing and analyzing voter behavior. It has already begun. Those of us who were consulted by national news organizations when Packwood resigned are already getting calls asking who Oregonians might choose to replace Packwood.

Oregon has nearly 15 years experience with vote-by-mail elections. Some results are indisputable. Voter turnout is higher than elections where voters go to traditional polling places. Mail balloting also costs less per voter than traditional elections. Last May's vote-by-mail election, for example, turned out 44 percent of the state's eligible voters, and cost state and local governments $1.24 for each ballot cast. The May 1994 election conducted at traditional polling places turned out just 38 percent of the eligible voters and cost $4.33 for each ballot cast.

There is little evidence of fraud or undue influence on voters who do not have the security of a private voting booth. Fears of a dominant family member dictating voting habits to the rest of the family have not materialized.

Oregon State University political scientist Bill Lunch argues Oregon's trouble-free experience so far is because there is so little at stake. Oregon's mail balloting has been limited to elections for local candidates and ballot measures. Oregon's primary and general elections are still held at conventional polling places. Gov. John Kitzhaber vetoed a bill passed by the last Legislature permitting mail balloting in all Oregon elections after some lawmakers confessed to second thoughts about abolishing traditional polling places.

Lunch and other political scientists fear the chance for abusing mail balloting will grow with the superheated pressure of outside campaign money, outside campaign handlers, and the prospect of control of the U.S. Senate at stake. Some politicians fear

"ballot parties" in churches, union halls or private homes. They fear new campaign techniques patterned after the frenzied atmosphere at auctions designed to sweep participants into an emotional experience as they cast their ballots.

Campaign handlers will certainly be searching for new campaign techniques. Mail balloting presents a new set of campaign problems. Voting takes place over a two-week period and Oregon's vote-by-mail experience shows one-quarter to one-third of the voters cast their ballots within a day or two of receiving them, while a significant minority wait until the last minute. This makes traditional mass media campaign techniques aimed at influencing voting behavior on a specific election day obsolete and a waste of money.

Oregon voting records are public records. Anyone can learn who is registered in which party. In Oregon's vote-by-mail elections, the fact that voters have cast their ballots is a public record, though their choices remain secret and the results are not tabulated until election night. This suggests campaign handlers will monitor county elections records for voters they can still influence and target them with phone calls, direct mailings or door-to-door visits. There will be more individual contact with voters at the grass roots and less mass media advertising. The trend has already begun.

In the 1994 General Election, the Oregon Republican Party mailed an absentee ballot to every registered Republican voter. The result was the highest Republican voter turnout in a decade. In a low turnout election, those absentee ballots and the follow-up phone call to every Republican voter to tell them to cast their ballot arguably made the difference between victory and defeat for several Republican candidates who won office by a few hundred votes rather than a few thousand.

Mail balloting for a federal office will lead Oregonians over uncharted ground, but voters are not without some safeguards. Oregon law makes it a felony to subject a voter to undue influence. Oregon law prohibits giving voters anything of value in exchange for their vote. There will be no "free" food or liquor at any "ballot parties" if they materialize.

The ingrained voting habits of a lifetime are Oregonians' best protection against reckless vote-getting techniques. The political scientists who fear gullible Oregonians will be swept away by slick campaign tactics of national campaign handlers forget these voters passed initiatives placing strict new limits on campaign contributions in the last general election despite warning they might be unconstitutional. There is nothing to stop any Oregonian from marking and returning a mail ballot the day it is received and avoiding any subsequent efforts to influence voting. Oregon election law with its felony penalties should be adequate to deter any reckless mail balloting abuse. Any abuse that does occur is likely to be gradual, not sudden, giving the Legislature or voters by initiative time to adjust election laws.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at http://jeffnet.org/russ.html. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in Russell's Civic Affairs Forum via his Web site.

TUNED IN *From p. 3*

But the rose doesn't fully warrant such bloom.

In a world in which all voices are heard, and carry equal weight, no one's voice is heard. The plethora of information—almost entirely without any filtering—can be numbing. In radio and television, regardless of whether you like individual stations or programs, someone is charged with attempting to weed out drivel. And society abounds in drivel.

The idea that the Internet is democratic, and individuals can be heard and have influence without regard to their financial standing, is illusory. Just as radio's fate was decided by the national debate over "Who shall pay for the radio?" (the answer turned out to be the advertisers), someone has to pay for computer networking. Many on-line providers operate at a loss and the market will inevitably settle out. In a business with the enormous potential which this one affords, capital will have its influence and the market is likely to settle down to several very influential and profitable providers. Cable television followed the same route, although the settling process required about 20 years.

What about content?

The Internet readily enables its users to segment their communications. They can join newsgroups for individuals with similar interests. So it is possible for someone who finds the mainstream news about race relations or economics upsetting, to subscribe to newsgroups populated largely by individuals who share their views on such topics. It is also possible to have the Internet assemble a "daily newspaper" for you which tracks stories along various personal interest lines you identify. Might this lead to people being exposed only to the news which fits their pre-determined interests and biases? It's a scary thought.

And what about corporate influence. Is it likely that a society whose major communication engines are now fueled by the sales of personal hygiene products, automobiles, beer and fast food products will spawn a major communication system which is not subject to those same influences?

We at Jefferson Public Radio are inclined to think not. Which is why we believe there is a continuing role for an entity committed to non-profit, public communication in the on-line world. It's why we started JEFFNET. For example, if you click on the "Parents and Children" button in the JEFFNET Control Center, you'll be taken to a Canadian Broadcasting Corporation Web page which seeks to teach adolescents how to be wise consumers. If you click on a similar button in a commercial service you'll likely wind up at the Toys 'R Us Web page. Enough said.

It's an exciting time. I think we are truly approaching a revolution in communication. We're learning about it each day on JEFFNET. It's a wild, but we think an important, ride to take.

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

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NATURE NOTES

Frank Lang

Deer Hunting

Another Rite of Passage has passed in Oregon–the annual deer hunting season is over. For over a third of a million Oregonians the annual deer hunt is a fall ritual, a rite of passage into the winter season. Every hunter likes to have a hunting story to share around the fireplace. Although deer hunting is for venison, recreation, and conversation, it does have another purpose.

Deer and other game animals have greatly benefited from the land use activities of Europeans. Our agricultural and forestry practices broke up extensive forested areas into smaller units of open space that greatly increased the interface between openings and forest. This interface creates a much more ecologically diverse habitat, with more ecological niches for various organisms than just forest or open space. Biologists call this phenomenon the edge effect. Clearcuts and farming have produced excellent habitat for deer and other animals, with food in the open areas and cover in the adjacent forest–habitat that was not abundant before the Europeans.

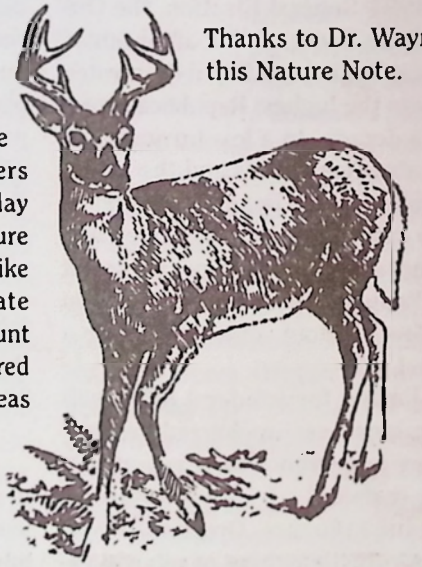
Lewis and Clark nearly starved from lack of game when traveling through Idaho and Oregon. Why? Not because they were not good hunters, but because the deer were not there in the numbers they are today. In Lewis' and Clark's day the edge effect was limited because nature does not produce extensive edge effects like Europeans do. It is our ability to create edge effects that produces the need to hunt deer. Natural deer predators have not fared as well because they avoid disturbed areas or human habitation or have been eliminated. Consequently, if deer populations grow unchecked they soon become too numerous for existing vegetation to support. Nature would even the score by mass starvation, accompanied by the destruction of the vegetation, be it brush field or farmer's crop.

Game managers keep track of the number of adult deer and young, and the amount of vegetation, which determines how many animals can be supported in a given area over the winter. Managers then set hunting seasons designed to remove the number of animals that will allow the herd to maintain itself over the winter without destroying the vegetation.

Depending on the number of deer and the state of the vegetation, hunting regulations are set that are designed to control the population size. Under normal conditions, hunting larger bucks only before the rutting season might be in order. In cases of overpopulation, an any-sex, any-age hunting season will be more effective. Why shoot does? The death of a doe assures the elimination of an adult and a possible fawn. If you just shoot bucks there is sure to be another buck more than willing to make sure there will be fawns the next year.

So hunting has a purpose beyond venison, recreation, and conversation. The Rite of Passage for the hunter also is a Rite of Passage for the hunted, making sure that a healthy herd will pass into the next year.

Thanks to Dr. Wayne Linn for this Nature Note.



Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

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FEATURE

The Glorious Grape

Art, Agriculture, and Industry



Ah, the grape. Is there any other fruit whose character and personality are so intimately studied? Few dinnertime conversations regard the sugar and acid content of pomegranates. There seems a total lack of interest in the vintage of grapefruits used to make the juice in the grocer's freezer case – as long as the expiration date hasn't passed, that is. And a banana is basically a banana.

But the grape, with its rare potential, has inspired a passionate following. For the grape can be turned into the finest of wines; a process some people view as a refinement akin to the conversion of wood into violins, or... well, never mind what they make bagpipes out of. Wine, to some, is one of the highest achievements of human endeavor.

Oregon has shown an increasing affinity for, and expertise in, growing grapes and producing wine. With over a hundred wineries currently operating in the state, Oregon is now one of the foremost winemaking regions in the country, if not the world. The state's winemaking history is quite lengthy, dating back at least to the pioneer efforts of the 1860s; but the history between then and now has passed through many tumultuous stages, including the shadowy days of Prohibition – a time when Oregon grape growing actually doubled, as the wine industry went underground – and difficult times in the 1940s and 1950s, when the aggressive marketing of California wines left Oregon wines unable to compete.

Since the 1960s, though, times have turned for the better for Oregon wineries, and Oregon wine is now highly respected. What better time to reflect upon this and explore the current state of Oregon winemaking than now, with the imminent arrival of the Fifteenth Annual Harvest Celebration & Wine Tasting? The tasting, a benefit for Jefferson Public Radio, will be put on by the JPR Listeners Guild and U.S. Long Distance. Featuring the wares of many of the state's best wineries, and the region's best gourmet restaurants and bakeries, it will be held in Ashland on December 7th, at the Ashland Hills Inn, which will offer special room rates for tasters that evening. Complete details are listed on the opposite page.

Recent press attention has focused on damage done to the 1995 crop of grapes, due to late rains just before harvest – a condition which can cause rot, damaging Chardonnay and Pinot Noir grapes in particular. However, while areas in the north part of the state suffered, growers in Southern Oregon have been spared.

John Weisinger, of Weisinger's Vineyard in Ashland, gives this summation: "All of us in the State of Jefferson have done really, really well... We may be the little banana belt that lucks out." Of his own grapes, he says: "We've been dodging bullets. Of all the grapes we've brought in, they've been right where we want them. I think we're even going to bring the [late ripening] Cabernet in real well..."

Sarah Powell, at Foris Vineyards in Cave Junction, echoes the sentiment. "It's an exceptional vintage. In the Cave Junction area – in the whole Rogue Valley, in fact – it's been marvelous for our Pinot Noir, Chardonnay, Pinot Gris... We've had perfect weather for a long slow cool ripening, which brings out a great deal of finesse and elegance in the wines." In looking at the larger trends of winemaking in the region, she adds this thought: "Every vintage is turbulent and quite different in Southern Oregon; that does not

BY
Eric Alan

mean we cannot make great wine every year. If you understand how to flow with the vintage, you can produce quality wine every year... I imagine some growers may have had a little concern about their fruit ripening up, particularly the latest varieties, like Cabernet and Merlot; but if you maintained a reasonable crop level, there's no problem."

Also in the Illinois Valley, Bridgeview Vineyards reports an excellent year. "We have the best harvest we have ever done," says Lelo Kerivan, adding that Bridgeview, though not the largest winery in the state, led the state's wineries in sales volume last year.

Farther to the north, closer to where more severe weather left grapes in danger of rot, the vintage appears to be surviving, though not superb. At Hillcrest Vineyards, ten miles west of Roseburg, Richard Sommer lost much of his Pinot Noir crop to rot, but picked his fifty acre vineyard as he has done every year since 1963. "We're picking the Sauvignon blanc right now, and it's a pretty good sugar and acid balance... "

Sommer will soon be scaling back Hillcrest's winemaking operations, though he'll keep growing grapes, and change will clearly be difficult. "You always have that optimism for the next year, like any farmer. The crop is going to be wonderful – you have those expectations." But the increased success of the Oregon wine industry has brought increased competition, and Sommer clearly feels the pinch. "When I started, I was the first kid on the block, more or less... Now I have a lot of competitors. I don't get as much shelf space." As a small vineyard, he faces additional difficulties: "I'm not big enough to get out of state – yet I'm too big to support myself with just a tasting room." Still, he will continue to produce between five and seven thousand gallons of wine per year, choosing to focus on select Rieslings and Cabernets.

Yet the changes which hurt some, help others. Foris Vineyards, for one, has found a considerable expansion in out-of-state sales, after hiring Julianne Stanley, former executive director of the Wine Advisory Board in Portland, as its marketing director. Ms. Stanley operates from her home in New Mexico, and distance from the winery has apparently helped rather than harmed her effectiveness; she's opened up sales for Foris in twenty states, including the Southwest.

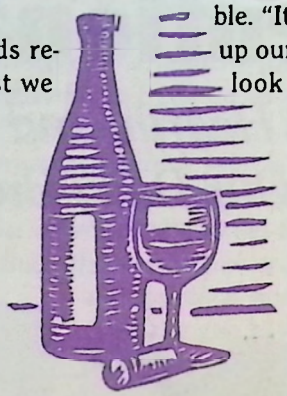
The past year has seen other changes in the business of the wine industry in Southern Oregon. Among other changes, Ashland Vineyards, founded in 1988 by Bill Knowles, was sold to Phil & Kathy Kodak, who will do their best to continue the vineyard's fine reputation, aided by winemaker Andy Swan, who has remained with the operation through the change.

Also, the past year has seen growth in the interest of Oregon wineries in using the Internet as a marketing tool. Among vintners, there is some disagreement about the potential effects. At the most enthusiastic end of the spectrum is John Weisinger, who has established a World Wide Web site for Weisinger's, and is working with other wineries to get as many online as possible. "It's a whole different world. People [far away] can call up our wine site. They can be in our tasting room, they can look at pictures of our winery, they can read about the wines and order them... I think it's going to be a significant change, maybe more significant than we even realize, especially for small wineries like ourselves, who are not out there trying to fight and beat our way to the door with the large distributors, to be in every grocery store in town." But others, such as Bridgeview, are skeptical. "It's hard to taste wine through the Internet," Lelo Kerivan points out – something that appears impossible to change. She says that Bridgeview is content to watch other wineries make their Internet experiments, for now. Similarly, Foris Vineyards and others, although they have some information on the Internet, are taking a cautious approach.

In the growing process itself, one trend which has found increasing demand is wine made from organically grown grapes. In the northern part of the state, Amity Vineyards, an organic grape pioneer, reports more demand for organic wine than they can keep up with. Others, seeing an opportunity, may follow. In the Rogue Valley, Bill Knowles experimented with producing wines from organically grown grapes at Ashland Vineyards; it will be up to the new owners to decide whether or not to continue that trend.

As with any endeavor connected with growing things in the great outdoors, wineries are sensitive not only to the weather, but also to the effects of living in proximity to other human beings. None of the wineries surveyed for this article reported any major difficulties with this, but the issue of neighbors has the potential to be a critical one. Sometimes, conflict can be minor – such as when Hillcrest Vineyards had to stop using sonic noisemakers designed to scare off grape-eating birds such as robins and starlings, because it was bothering the neighbors. But if wineries are in close proximity to areas of logging or urban growth, the resulting subtle climatic changes can affect their wine. In particular, the removal of trees on surrounding hills can be a problem, regardless of whether it's from urban growth or logging. John Weisinger explains that the ability of trees to hold cool air in the day, and the consequent effect of that cool air's descent into the vineyards at night, is critical. "As soon as the sun sets, the cool air that has been in reserve in the trees slides down into

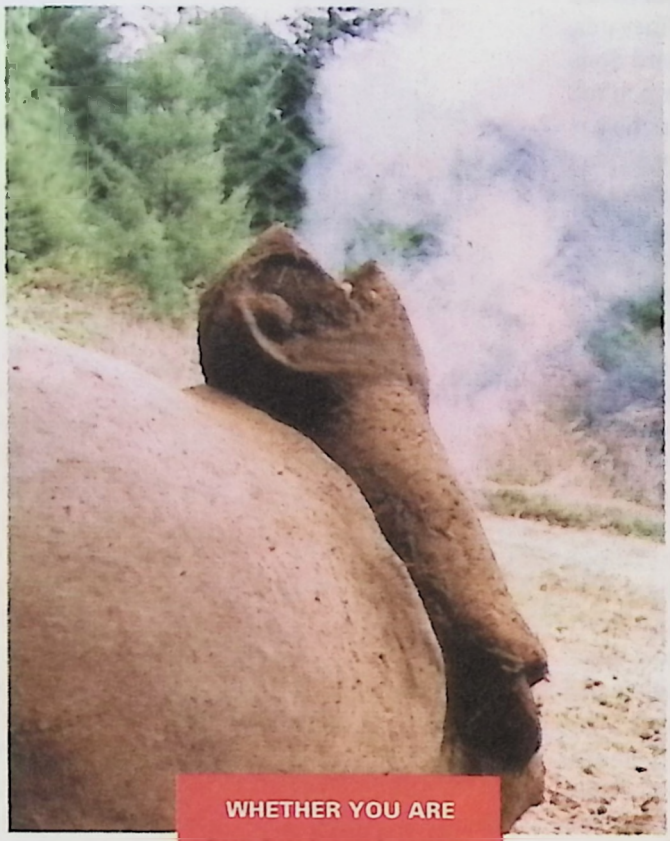
CONTINUED ON PAGE 13



The Fifteenth Annual Harvest Celebration & Wine Tasting will be held at the Ashland Hills Inn in Ashland on Thursday, December 7th, from 6 to 9 p.m. Cost will be $20 for JPR Listeners Guild Members, $25 for the general public. Each admission includes wine, food, and a souvenir wine glass. Ashland Hills Inn will offer special reduced room rates for those who arrive from out of town, or who don't wish to drive following the tasting (a good idea!). Admission will be limited to 600 people. For more information, call (541)-552-6301.

Unconventional Ovens

Home, Hearth, and the Art in Our Daily Bread



During the holiday season, our thoughts turn to home. Often, they turn to the definition of home. In terms of physical space, there is probably no room more central to our concept of home than the kitchen. At the core of every kitchen is the oven. Providing warmth, nurturing sustenance, the oven is the womb of the household. Yet, our modern sensibility has done away with any organic connection to the oven as anything but an "appliance." Perfect enamel tops and self-cleaning features have left the oven sterile. For most of us, baking involves working over a stove, turning on the gas or electricity to warm an oven made of metal and fiberglass insulation. However, there are much older and more traditional ways to bake.

For instance, did you ever see an oven that's also a sculpture of a turtle? I not only saw one, I helped create it during a cob oven-making workshop. You may remember that in the September, 1994 issue of the *Jefferson Monthly*, I wrote an article about the ancient art of building houses with cob, a mixture of earth and straw. The article seemed to touch a place in many people who were interested in alternative, inexpensive and ecologically friendly building materials and methods. Nestled against the outside of the cob house on the cover of that issue was a small, round earthen oven that had intrigued me; I made a mental note to investigate earthen ovens sometime in the future.

Sooner than expected I had a chance not only to read about these ovens, but to have a hands-on experience when friends in Coos Bay brought sculptor and ovenmaker Kiko Denzer from his home in Blodgett, Oregon to give a cob oven workshop. Kiko, an artist and baker with a background in community organizing and development, says his interest in making ovens is, "as much influenced by an interest in baking good bread as in building or appropriate technology."

Kiko made his first oven while visiting his mother, who was in the midst of learning to bake traditional European sourdough called "levain" (from leavening), which is made with wild yeast cultures. She badly wanted and needed a woodfired oven in order to bake in the traditional way and to get the correct crumb and crust to her bread. Kiko had just completed a week-long workshop on cob building with the Cob Cottage Company, during which they worked not only on a house, but also made a cob oven. He decided to make his mother one.

Kiko explained that although cob ovens are not tremendously fuel-efficient, they are appropriate for places like the Pacific Northwest, where there is an abundance of waste wood available. They are really superlative though, in their ability to provide radiant heat, the very best type of heat for baking, and one that is not available from a conventional oven. "It's a great way to bake bread," Kiko says (and of course, pizza as well).

So, one recent Sunday morning, eight of us gathered to begin molding and creating an oven that would ultimately take the shape of a large turtle, a

WHETHER YOU ARE BUILDING A HOUSE OR AN OVEN, COB BUILDING IS BOTH AN ORGANIC AND AN INTUITIVE PROCESS. IT DEMYSTIFIES BUILDING AND CREATING STRUCTURES.

BY
Christina Alexander

PHOTO BY
Peter Ryan

shape chosen by the oven's owners, who feel a strong connection with this animal.

When we got to the site, the foundation of the oven had already been built of broken concrete cemented together to a height of about 2½ feet. Our first task was to mold damp sand into the shape of the turtle's back (the heat chamber of the oven). As we all worked together, some of us shaping sand, others supporting tasks such as preparing and sifting the sand, we fell into a rhythm, and our relationship to each other changed as the relationship of our tasks became integrated and connected. It was an experience we have too infrequently in our culture - a taste of what sociologists call "mechanical solidarity," a kind of collective unconscious that develops when people perform the same or similar tasks - a type of cooperation that is more associated with pre-industrial societies. In fact, this cohesiveness seemed to grow and develop at about the same rate as the oven itself.

After the sand was molded, a mixture of clay earth and water was applied to make the first layer of the thick walls of the oven. We patted on the mixture as we formed the back, sides and front of the turtle. The chimney took shape around a length of sturdy mailing tube, and we molded more of the muddy mixture to form the shoulders and neck of our creature.

The third step was mixing and applying the cob. To make cob you mix earth and straw, usually by kneading it with your feet. Water is added as necessary to keep the proper consistency as the kneading progresses. What determined a "perfect" consistency? How do you know when it's done? The answer, from Kiko, was that it was just like making bread (appropriately), and that we would know when it was right.

The beauty of it was the process. Whether you are building a house or an oven, cob building is both an organic and an intuitive process. It demystifies building and creating structures. Although batches varied and changed,we experimented with adding the straw all at once rather than gradually, with more or less water, with hands versus feet for kneading.

As Kiko told us, "the beauty of building with earth is that we all know how to do it." (After all, most of us have made mudpies at some time in our lives). Earth and cob are free from the standardization and limitations of precise measurement. He adds, "originally, units of measurement came from our own bodies; a cubit is the length from elbow to fingertip, a "foot" is the approximate length of a foot, horses are measured in hands."Cob brings us back to a basic form of measurement in which what is "right" is determined by how the construction fits or feels. What is "standard" is what fits.

Working with cob is at once architectural and sculptural, and seems to close the gap between our perceptions of what constitutes the differences between "art" and "craft." Architect Lucy Laport said something to the effect that before art there was simply nature - there was no division between the two. Art developed as boundaries developed between humans and the natural world. The Greeks used the word "*techne*" to describe what we would call art, a word that means, in a sense, manual art, something you make with your hands.

And, as Kiko explains, what we do with our hands is an expression of our relationship to what is around us. Anything we make in this way is art. Through working with our hands we experience our relativity to each other and ourselves. "Art, sculpture, and building are the embodiment of our relationship to the world, not just the expression of it," he says.

We spent the rest of the day of the workshop making cob and applying it to the oven/turtle and watching its progress. But it wasn't until the next day, when Kiko began sculpting in earnest, that it really became a turtle. When the final shaping was complete, an amalgam of horse manure, clay and sand was applied as a smooth coat. Later, another coat will be applied and the markings of a turtle's shell will be incised into it. The sand from the original mold was removed, and the first fire built to begin the drying out process. In a week or two the first baking fire will be built - a fire that will reach 500-700 degrees Fahrenheit. It will die to coals, be scraped out, and the heat will hold for many hours due to the thick earthen walls.

The oven stands in the woods, a pleasure to the eye, giving a great sense of satisfaction. It is a monolithic turtle-oven which we will all return to soon, bringing our bread and pizza doughs for a communal baking session that will reunite those of us who built the oven together.

As Kiko believes, "one of the beauties of this kind of building is the simplicity of working with the earth, with mud and clay; it's something that anybody can do right where they are with just what is available to them."

Although we don't have our cob house built or even started yet, one thing is for sure: by next baking season, we will have our own cob oven—we just don't know what shape it will take.

FOR MORE INFORMATION CONTACT:

KIKO DENZER
P.O. BOX 576
BLODGETT, OR 97326
541-438-4300

COB COTTAGE COMPANY
P.O. BOX 123
COTTAGE GROVE, OR 97424
541-942-3021

Kiko Denzer and the Cob Cottage Company are colleagues who work both together and independently, although the Cob Cottage Company specializes more in building projects.

GRAPES *From p. 11*

the valley and bathes the vineyards. And what makes wine grapes have the extraordinary qualities of flavor is directly related to the cool of the night... So when you go up and you build houses, or you go in and you log, then the ground is baking, and you don't have that reserve of cool air to slide down and bathe the vineyards at night." Weisinger's, which is at the south end of Ashland, and backed up against the protected expanse of Mt. Ashland, doesn't have immediate concerns in this regard. And neither do wineries farther west, in the Illinois Valley, where population remains sparse, and the environment relatively pure. Still, others may find this a concern as logging and population pressures intensify. It's worth noting that Oregon's wine economy is – like most other aspects of life – intertwined with the health of the land.

That the health of the land is currently good enough to produce superb food and wine is worth toasting. And what better chance than at the Fifteenth Annual Harvest Celebration and Wine Tasting? And for what better cause, than the support of public radio, itself a delicate and increasingly difficult fine art?



ONLINE

Joseph Loutzenhiser

The Internet: Fact and Fiction

The Internet is everywhere. It's covered by television news. It's in movies like *The Net* and *Hackers*. It's written about in every magazine and newspaper published, from *Time* to *Ladies Home Journal*. It's become a cultural phenomena that will change our lives and the way we communicate, educate, and recreate. Don't believe the hype.

The mainstream media is woefully inadequate in reporting on technical issues. I often cringe at the inaccuracies when reading articles about computing. I wonder about the accuracy of articles on technical areas outside my realm of knowledge, such as nuclear power, or economics.

The hyping of the Internet has created a fair amount of misunderstanding. Here's some of the fine print.

The Internet is not an "Information Super Highway." For the majority of users on the Internet whose modems mosey along at 14.4 kbs or less it's more like a dirt road. The speed at which data is accessed and presented on the Internet is governed by the slowest link in your connection. Until our homes are served by faster telecommunication lines we'll spend more time waiting for data than using it. This is not such an issue for large businesses who can afford high speed network connections, a reality which belies the highway metaphor since our highways perform equally well for everyone.

Then there is the information component of the "Information Super Highway." Although their is an ample amount of useful information on the Internet, it is often obscured by a great deal of noise. Many Web sights on the Internet are mostly dross. It takes a great amount of searching to obtain specific information, and for many subjects the information is too obscured to locate or not available at all. Even the best Web searching tools cannot pinpoint the site with the information you desire, instead offering a list of likely suspects that you must then manually browse. To tap into the vast repositories maintained by universities and government agencies it is necessary to use complex tools with steep learning curves. Most seasoned Internet users have paid their dues browsing countless sites to discover sites with information they desire. New users spend much of their time wandering aimlessly (called surfing), although many enjoy the trek adopting the adage, "It's not the destination but the journey that matters."

Much has been made of sex on the Internet. And there is plenty of it to be found for those who are looking. But no more so than on TV, in movies, in literature, or down at the corner grocery in the magazine rack.

Lastly, it is often reported that the Internet is unsafe. The Internet is no more unsafe than a city street, mall parking lot, or school playground. There are predatory people in every aspect of life, and a healthy dose of caution is always appropriate. The Internet does have one advantage in that its users are geographically dislocate. Even if someone was to become threatening, most likely they would be in another state, or even another country. Stopping them is as easy as notifying their Internet provider of their activities or excluding them from a chat session. As for financial transactions, VISA, Netscape, and others, promise to deliver methods of allowing the secure transmission of credit card and banking information on the Internet. Currently, entering your VISA number to gain access to a sight or purchase a product may not be entirely secure, but only slightly less so than reading your VISA number over the phone or receiving the card itself in the mail.

As with many things, common sense and a healthy dose of skepticism help cut through the hype about the Internet. Once the hysteria is over and people begin to approach the Internet in a reasoned and sensible fashion the Internet will have a chance of achieving its awesome potential.

Joseph Loutzenhiser is a programmer for Project A Software Solutions in Ashland and lead tech support person for JEFFNET's Internet software for the PC.

JEFFNET

URL Directory

Chateaulin
http://jeffnet.org/proja/chateaulin

Jefferson Public Radio
http://jeffnet.org

JEFFNET
http://jeffnet.org//jnet.html

Project A Software Solutions
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News & Information

Clayfolk

A Twenty-year Tradion



In our ever changing world, it is reassuring to find things that endure. Call it tradition, habit or just plain stubbornness but Clayfolk, an organization dedicated to furthering the art of Rogue Valley potters, has survived and flourished for twenty years. Think about it, twenty years,the length of time it takes to raise a child and see them off to college. Quite an accomplishment.

The early organizing of Clayfolk was done by Bonnie Morgan and Nancy Klapak. Both had experience working in cooperative studios, Nancy at the Berkeley Potters Guild and Bonnie at the Potters Workshop in Portland. Even today, twenty years later, many early members are still associated with the group, among them Nancy and Larry Mason, Stan Hobbs, Phil Fishwick and Jim Robinson.

One of the early members and driving forces of Clayfolk was Ellice Johnston. Noted potter, Jim Robinson, remembers Johnston's contribution: "The positive and foresighted outlook of Ellice affected people drawn to the arts. With a rich background of work and involvement with well-known potters of America, she relocated to the Rogue Valley from southern California and quickly drew the attention and enthusiasm of many younger potters already working in the area. Her impact soon made her an integral part of the newly formed Clayfolk group, bringing her wide range of experience and techniques to other potters. Her studio became a gathering place to exchange ideas. She helped to facilitate workshops and she contributed time and financial resources to the local arts community." Johnston's death in 1984 led to the creation of a scholarship in her name. The Scholarship Foundation is administered and funded by Clayfolk.

A major project undertaken each year by Clayfolk is its annual Christmas show and sale.More than 30 potters will gather this year from around the region to display their work and match gift-givers with the fruits of their labor. Since the 1995 event marks Clayfolk's 20th Anniversary, the anniversary traditionally celebrated with china, this year's "gallery" theme will be the potters' interpretation of the dinner place setting. The show will be held at the Medford Center, on the south side near Sears. The 20th Annual Christmas show and sale will take place Thursday, November 30th, with an opening reception from 6pm to 9pm, Friday, December 1stand Saturday, December 2nd, 10am to 7pm, and Sunday, December 3rd, noon to 4pm. JM

THE CLAYFOLK ANNUAL CHRISTMAS SHOW AND SALE TAKES PLACE NOVEMBER 30TH THROUGH DECEMBER 3RD AT THE MEDFORD CENTER

BY
Kathy Eck

PHOTO: Bonnie Morgan, pioneer and one of the remaining original members of Clayfolk

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ON THE SCENE

Brooke Gladstone

NPR Report Links Russian Orphan with American Family

As NPR's new media correspondent, I've been cogitating on the role of news reporters. It seems the quixotic pursuit of objectivity has been replaced with the more reachable goal of fairness. But what do we do about intent, our OWN intent, when we file a story?

I was editor of *All Things Considered* when several reporters, including NPR's Neal Conan, were taken prisoner during the Gulf War. We crammed their names into the copy every day. To inform? Sure. But more, to keep the pressure on. To save their lives.

For the three years I reported from Moscow, intent was rarely a problem, usually falling along the lines of "Attention must be paid!" But one time, last fall, it became pointed and specific. I was reporting on new laws proposed in the Russian Duma that would restrict and possibly cut off the foreign adoption of Russian children. As in every sphere of Russian life, the process had become mired in the political struggle between reformers and nationalists who were charging that the nation's progeny was being sold off as portable organ banks.

As part of that story, I visited an orphanage in the ancient city of Vladimir, where the staff struggled to cope with very small children whose afflictions ranged from muscular dystrophy to poverty. As I wandered the wards, the nurses kept pushing me in the direction of one boy, older than the rest, in a wheelchair, deformed in the spine, hands, and feet. He was seven, but the nurses were keeping his age a secret from the authorities who would demand his transfer to a facility for adults. Those are not good places like this one, the nurses said without saying.

Russian children tend to be shy. This kid, Vova, was a dynamo on steel wheels. He grabbed the mike between fused fingers, he sang, he called for playback. He asked questions in a voice that rang like chimes.

When it was time to go, he asked when the funny stranger with the even funnier Russian and the fabulous device were coming back. I responded with the usual hems and haws. When it occurred to him that I



Vladimir, Rick, and Diana Stafford enjoy their new family status. MICHAEL E. KEATING / CINCINNATI ENQUIRER

would never be back, he did not speak to me or look at me again. His face stiffened, and, motionless, he seemed to recede into a shadow. The orphanage was all he knew, but he was starved for the world outside, glimpsed on TV. Now, after a fleeting contact with that world, Vova was in despair, and bearing it with a dignity that is almost offensive in a seven-year-old. So, I looked away, and then I left. I had seen so many sad stories in Russia.

I had a very bad night. I knew I could not adopt Vova. I knew I didn't have what it takes to care for a child in that condition. I also knew that Vova's plight had very little to do with my story on the changing adoption laws in Russia.

Sometimes, when you are filing a story far away from home, it feels a little like sending a message in a bottle. You don't hear it, you don't know who will. So, I jammed a message about Vova into my adoption piece. I played a snippet of his singing, a word or two about what he was like and what he faced. And then I tossed it out over the airwaves. Rick Stafford, travelling on a road in Kentucky, picked it up on WNKY. He called his wife, Diana. He told her about the little Russian kid he heard singing on the radio. And they decided to adopt him. The week I left Moscow for New York, they were picking up Vova in Vladimir. They have doctors who will help heal him. They saved his life.

The way I see it, reporters don't have to shy away from intent, if they are telling the truth of what they see. NPR listeners are not ciphers; they will do what they will do.

EDITOR'S NOTE: Rick Stafford says Vova's English is progressing so well, he will enter first grade in the local public school this fall. "Vova just has this spirit about him that will ensure that he succeeds," Stafford says. JM

Brooke Gladstone is NPR media correspondent.

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Foris Vineyards Winery, Cave Junction
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Hinman Vineyards, Eugene
Knudsen Erath Winery, Dundee
Montinore Vineyards, Forest Grove
Oak Knoll Winery, Hillsboro
Redhawk Vineyard, Salem
Tyee Wine Cellars, Corvallis
Valley View Winery, Ruch
Weisinger's of Ashland, Ashland

Ticket Locations

ASHLAND: Ashland Vineyards Winery, Ashland Wine Cellar, Chateaulin Selections, Weisinger's of Ashland
GRANTS PASS: Elegance • KLAMATH FALLS: Inge's Cheese Haus
JACKSONVILLE: Valley View Winery, Valley View Tasting Room
MEDFORD: Adam's Ribs & Delicatessen • MT. SHASTA: Black Bear Gallery
YREKA: James Place





RECORDINGS

JPR's Music Gurus

Year-End Picks: Our Favorite Discs of '95

John Baxter:

There are two box sets I hope Santa drops on me this year: Mosaic's *The Complete Blue Note Andrew Hill Sessions* (1963–1966) (mail order only, Santa, call 1-203-327-7111), which include the jazz pianist's essential early recordings. Hill is now a resident of Portland, and busier than ever. And perhaps this Mosaic set will win him the recognition his genius deserves. The other set is *The Heavyweight Champion: The Complete Atlantic Recordings* (Rhino) by John Coltrane. Some of the greatest jazz recordings, period.

Other favorites this year include Ani diFranco's *Not a Pretty Girl* (Righteous Babe Records). Her songs are unmatched for their passion, wit and gritty honesty. The Cuban cultural embargo holds back from U.S. listeners a tremendously rich musical scene, but some recordings get through. Check out The Cuban All Stars on *Pasaporte* (Enja), a disc which pairs legendary drummers Tata Guines and Anga with a brilliant band. Saxophonist Cesar Lopez delivers some of the most riveting solos I've heard anywhere all year.

And finally, what would you get if the Meat Puppets had been born up some Appalachian holler? Might sound a lot like a band from Virginia called Dirtball, whose *Hillbilly Soul* (Fundamental, Box 118, Pass Christian, MS 39571) serves up hard driving American roots music, part old-timey string band, part grunge, part blues. On a tiny label and hard to find, but worth the search.

Russ Levin

Barber & Korngold Violin Concerti, Korngold Suite-Much Ado About Nothing.
Gil Shaham, violin, Andre Previn, cond. & piano, London Symphony Orchestra. (DG 105957)

Over the past year, the Barber concerto has become one of the hottest things going. There are so many recordings now available, but no one touches Gil Shaham. My pick for Best Album. Also worth checking out for the two Korngold pieces.

The Echoing Air – The Music of Henry Purcell
Sylvia McNair, soprano; Academy of Ancient Music, Christopher Hogwood, cond. (Philips 446 081)

1995 was a big year for Purcell fans, with hosts of commemorative discs being released to honor the short-lived English genius. This collection of songs gives a perfect sense of Purcell's sweet and sometimes plaintiff quality. After hearing this recording, I would offer to be Sylvia McNair's personal servant.

Tocatas Galeonicas
Paul Desenne, The Paul Desenne Ensemble (Dorian 80129)

Chamber music a la Venezuela. A wonderful combination of Latin America vitality, innovation, tradition, and color.

Handel – Suites for Keyboard
Keith Jarrett, piano (ECM 78118-21530)

Bach may have an edge in the depth of his counterpoint, but Handel's lyricism is supreme. After suffering through so many inadequate performances of these suites by non-musical academician-harpsichordists, I found Keith Jarrett's piano recording breathtaking.

Peter Gaulke:

Classic Chicago blues will never go stale, and thanks to Chicago's own Delmark Records, we will always have a plentiful supply. Delmark's owner and patriarch Bob Koester has consistently produced, recorded, reissued, and brought to light authentic and often rare Chicago blues.

Delmark's latest reissue effort concerns a series of recordings made with ten lesser-known blues talents on the Chicago blues scene during the mid-1970's. *The Ralph Bass Series* is named after the legendary record producer and A&R man who brought the world James Brown and his Famous Flames and Hank Ballard and the Midnighters. Since the 1950's Bass stood as one of the most influential producers in black music, working with labels such as Savoy, Federal, King and Chess.

In 1977, after semi-retirement from Chess, Bass independently recorded a series of master tapes with several present-day stars of contemporary Chicago Blues. Released in limited import-only quantities and then forgotten, these recording sessions have now begun to see the light of day thanks to Koester and Delmark Records.

The first three installments are available and ready for Christmas wrap. They include Lonnie Brooks – *Let's Talk It Over*, Carey Bell – *Heartaches and Pain*, and Eddy Clearwater – *Boogie My Blues Away*.

Eddy Clearwater's recording, for example, includes Chicago stalwarts Bob Reidy, piano, Aron Burton, bass, and the great Sam Lay, drums, and show him at his blues roots. These are rare glimpses of today's leading blues figures. Highly recommended! Carey Bell's release is a must for Chicago harp fans.

Pat Daly:

I'm going to make this simple. Here's my list of music based solely on how easy it is to listen to. These discs can be heard any time and be thoroughly enjoyable. Be gone with challenging and demanding repertoire. These discs may be heard at any time with much pleasure and satisfaction. They are listed in no particular order.

Costanzo Festa: Magnificat, Mass parts, Motets and Madrigals
Huelgas Ensemble lead by Paul van Nevel (Sony Classics 543116)

This ensemble includes voices and instruments and specializes in Medieval and Renaissance music. Wonderful performance. Charming repertoire. All the delightful intricacies of 15th century counterpoint. You're in for a treat with this sacred and secular repertoire.

Danzi: Flute and Clarinet Concertos
James Galway and Sabine Meyer, Wurtemberg Chamber Orchestra (BMG 61976)

Franz Danzi did not write music to scale the lofty heights of human passion and tragedy. He did compose works of pleasant diversion and these concerti for flute and clarinet are exquisite. Very listenable works and you can't beat James Galway and Sabine Meyer.

Henry Purcell: "The Echoing Air"/ Various Songs and Instrumental pieces
Sylvia McNair and the Academy of Ancient Music (Philips 446 081)

Many Purcell recordings have been done this year. This one is the best, made so by Sylvia McNair whose voice is sweet, alluring, pure and absolutely right for 17th century English poetry. She is lightly accompanied by the AAM.

Weber/Reicha/Hummel: Clarinet Quintets and Quartet
Charles Neidich, clarinet, L'Archibudelli (Vivarte 57968)

Here are three works again by composers who didn't write profound epics in the history of Western music. They did compose very successful chamber pieces full of charm and dash. Fine performance given here.

Brahms: Complete Piano works (5 volumes)

Peter Rösel/Berlin Classics. Can a pianist have a list like this without some nod to his instrument? No, and here it is. Peter Rösel is a German pianist not so well known outside Europe but one who has a definite affinity for this repertoire. These works were recorded in the early 1970s. Commanding performances–rich, with plenty of personality. Any of the five volumes are good, just pick your favorite Brahms piano repertoire and go for it.

Keith Henty:

I missed hosting *Open Air* for a year, but I was delighted to find some exciting new CD's had arrived in my absence. Michael Franks' new bittersweet jazz-pop release, *Abandoned Garden* features lush production, with tight backing from Art Farmer, Bob James, and Chuck Loeb, plus some cool saxophone work by Michael Brecker (Warner Brothers 945998-2).

Danceable world beat grooves can be found on last year's *Symphony Bantu* by Vincent Nguini (pronounced N-Gay-Nee) (Mesa R2 79067). Nguini, a brilliant guitar player and vocalist has an infectious joy that will get your entire village singing and doing the snake dance. Another release with a Caribbean-African flavor is Nee Sackey's *My Father's Son, My Brother's Keeper* (PAL 9408). Sackey lays down a soulful bass beneath and above Bill MacPherson's guitar and Allan Phillips percussion that will take you on a hypnotic West African excursion and bring you home safely.

Bill Driscoll:

Eliane Elias: On the Classical Side
EMI 54826

The title of this disc alludes to the fact that Eliane Elias' reputation is largely built on her success in the jazz world, as a gifted pianist and composer. She proves to have deep classical roots in this CD, with a wide repertoire that includes Bach's "French" Suite No. 5, Ravel's *Sonatine*, four Mazurkas by Chopin, and six short works by fellow Brazilian Heitor Villa-Lobos. She handles this variety extremely well, sounding comfortable and expert with each.

Beethoven, Schumann Piano Quartets
Emanuel Ax, Isaac Stern, Jaime Laredo, Yo-Yo Ma (Sony 53339)

A cast of all-star soloists join to produce inspired ensemble playing on two gorgeous quartets for piano and strings. If the Beethoven sounds familiar, it's because you've also heard it as the composer's more often-recorded Quintet for Piano and Winds – he published both versions in 1796. I've come to prefer this string version.

To my mind, Schumann's Op. 47 Quartet is as beautiful as anything he ever wrote. The slow third movement should be on everyone's "Desert Island" list.

Sony's recording process gives perfect balance between piano and strings. Currently, this is the only disc available offering a coupling of these two works, and given its excellence, will probably remain the only choice for a long time.

Haydn: Piano Concerti in F, G & D.
Emanuel Ax, piano and conductor. Franz Liszt Chamber Orchestra (Sony 48383)

Although these concerti were written before Mozart's major success with the piano concerto, they have a Mozartean sound, particularly in the melodically beautiful slow movements.

Given Haydn's astounding output of piano sonatas, string quartets, trios and symphonies (104!), plus works in just about every other musical genre, it's little wonder that his piano concerti are often overlooked. Emanuel Ax, as pianist and conductor, takes a major step toward overcoming this obvious neglect.

Barber & Korngold Violin Concerti, Korngold Suite-Much Ado About Nothing.
Gil Shaham, violin, Andre Previn, cond. & piano, London Symphony Orchestra. (DG 105957)

It is a delight to discover this major work for violin and orchestra, particularly when it is given such an impeccable performance by Shaham *et al.* To me, this is certainly the most dramatically beautiful concerto by any American composer, and one which ranks high among any of the great violin concerti. As such, it overshadows the Korngold somewhat, but the latter is a splendid work and makes for an excellent pairing. Korngold's incidental music to *Much Ado About Nothing* is a delightful bonus. The veteran Previn and the twenty-three year-old Shaham sound as if they've been playing together for years.





COMPACT DISCOVERIES

Fred Flaxman

Katchy Khachaturian for Kristmas

Looking for a great Christmas gift for a classical music lover? Have you thought about hiring the London Symphony Orchestra, or perhaps the Vienna State Opera musicians, to play a command performance of the exciting, happy, rhythmic, melodious works of Aram Khachaturian?

What? You say you can't afford to?

Stop pulling my leg!

You can buy the LSO, conducted by Anatol Fistoulari, no less, for next to nothing, and they'll play Khachaturian's 11-movement *Gayne Ballet Suite* for you over and over, as many times as you want to hear it. They'll start with the *Sabre Dance* – one of the most famous classical compositions of this century – and end, 46 minutes and 53 seconds later, with *Fire*! In between, they'll ignite your every emotion! All this for the price of a budget compact disc: a great-sounding 35mm "Ultra Analog" reissue from Everest (EVC 9020).

About the only thing wrong with this CD is its short length. If you want more for your money, even from a budget CD, you could do worse than buying the Vienna State Opera Orchestra with Vladimir Golschmann conducting. They give an equally spirited performance of the *Gayne Ballet Suite* on a Vanguard Everyman reissue (OVC 5010) which runs for more than an hour. And the CD includes Dmitri Kabalevsky's thoroughly delightful *The Comedians*, Mikhail Ippolitov-Ivanov's tuneful *Caucasian Sketches*, and Reinhold Glière's rollicking *Russian Sailors' Dance* as well as the *Gayne*.

The Golschmann/VSOO CD also begins with the *Sabre Dance*, but it doesn't end with *Fire*, and it's missing three other pieces as well. Oh well, nothing in life is perfect.

KHACHATURIAN'S BEST MUSIC IS UNIQUE. YOU CAN'T POSSIBLY CONFUSE HIM WITH ANY OTHER COMPOSER. IT IS BASED IN THE FOLK MUSIC OF A UNIQUE CORNER OF THE WORLD AND IS CONTINUOUSLY FULL OF LIFE, EXCITING RHYTHMS AND BEAUTIFUL MELODIES.

I also own a third copy of the *Gayne Ballet Suite*, although it is spelled Gayaneh in this all-digital recording with Yuri Temirkanov conducting the Royal Philharmonic Orchestra (EMI CDC 7 47348 2). This CD has two more pieces than the Golschmann performance; two less than the Fistoulari. Its big plus is that it is paired with excerpts from Khachaturian's *Spartacus Ballet*, surely one of the most hauntingly romantic, melodious scores of the 20th Century. Long-time fans of public television may recognize part of this ballet music from its use as the theme for the British series *The Onedin Line* many years ago.

Khachaturian (1903-1978) wrote two other compositions which I think belong in every classical lover's CD collection – the *Masquerade Ballet* Suite and the *Violin Concerto* – and another which almost makes my "must" list: the *Piano Concerto*.

If you would like to mail a light-weight, light-hearted gift which includes almost all of the best of Khachaturian on one CD, then buy EMI Classic's Philharmonia Orchestra performances (CDC 55035). The composer himself conducts, which makes this a very special gift, even an historic one. The CD includes the *Gayane* (as it spells it) Suites 1 and 2, the *Violin Concerto* (with David Oistrakh) and *Masquerade*. You miss only *Spartacus*.

Or you can get *Spartacus* paired with *Masquerade* and *Gayane* with the Armenian Philharmonic Orchestra conducted by Loris Tjeknavorian (can't beat that combo for ethnic authenticity!) on an all-digital ASV release (ASV 773). You miss only the *Violin Concerto*. Life, as I said . . .

Of course Neeme Järvi and the Scottish Symphony Orchestra, who seem determined to record every piece of music that has ever been written, have already made a CD of *Masquerade* (Chandos CHAN 8542). It is paired with *Gayane* and the *Piano Concerto*. I have not heard this recording, so I can't comment on it. But I own the Academy of Sound and Vision recording of the *Piano Concerto* (ASV CD DCA 589) and highly recommend its performance by the Argentine pianist Alberto Portugheis and the London Symphony Orchestra conducted by Loris Tjeknavorian. This CD is filled out with Portugheis' performances of two Khachaturian piano pieces: *Sonatina in C* (a pleasant piece dating from 1958-59 which concludes with a very Khachaturianesque third movement) and *Toccata* (a less characteristic 1932 work written while the composer was still a student of Miaskovsky at the Moscow Conservatoire).

As for Khachie's tuneful but more serious *Violin Concerto*, I can't imagine a better, more exciting performance than that provided by Itzhak Perlman with the Israel Philharmonic Orchestra conducted by Zubin Mehta (EMI CDC 7 47087 2). The sound on this all-digital CD is also superb. It is filled out with Tchaikovsky's lyrical *Méditation*, as arranged for orchestra by Glazunov.

Khachaturian's best music is unique. You can't possibly confuse him with any other composer. It is based in the folk music of a unique corner of the world and is continuously full of life, exciting rhythms and beautiful melodies. It is fully tonal and immediately accessible, yet it is entirely 20th Century. Khachie wrote music to please the public, not academic exercises to capture the admiration of university colleagues. And I think his scores will continue to please music lovers for centuries to come.

At the very least they'll make someone you love very happy on December 25th.

Fred Flaxman's Compact Discoveries column is also distributed internationally each month to the Internet's Moderated Classical Music List.

Jefferson Public Radio & White Cloud Press
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A Special Holiday Gift Guide *for* Book Lovers

with 20% of Sales Going to Support
Jefferson Public Radio!



Ashland artist Betty LaDuke's "Masked Volcano"
From the cover of *Common Era: Best New Writings on Religion*
© Betty LaDuke

Seasons Readings





A Holiday Gift Guide for Book Lovers

White Cloud Press is pleased to join with Jefferson Public Radio in a fundraising partnership. To help raise funds for JPR's public radio offerings, White Cloud Press is donating 20 percent of sales from this special holiday gift guide to Jefferson Public Radio. Ashland-based White Cloud Press publishes a unique selection of books on religion, mythology, philosophy, poetry, memoirs, and travel. These books will be a welcome addition to your personal library or as gifts to family and friends during the holiday season. And now White Cloud offers more than just books. As you may have heard on JPR or read in the November issue of the *Jefferson Monthly*, White Cloud is now distributing the new *Song of Survival* compact disc recording of vocal orchestra music. This music was originally sung by women prisoners during the Christmas season of 1943 while they were interned in a death camp on the island of Sumatra. This music will stir your soul as will the story of faith and courage as told in Helen Colijn's riveting memoir, *Song of Survival, Women Interned.*

Please take some time to look over these offerings and make an order that will be a valued gift or personal selection while adding needed funding to Jefferson Public Radio.

Steven Scholl, *Publisher White Cloud Press*

Paul Westhelle, *Marketing & Development Director, Jefferson Public Radio*

Song of Survival: Women Interned

By Helen Colijn

$22.95 / Hardcover



Helen Colijn's account of her wartime experiences is a window into a largely overlooked dimension of World War II—the imprisonment of women and children in Southeast Asia by the Japanese and how these prisoners of war responded to their dire circumstances. The conditions were harsh, terrible. Food was scarce, medicine unavailable. Held in captivity for three-and-a-half years, more than a third of the women in Helen's camp died of disease or starvation. Yet their courage, faith, resiliency, ingenuity, and camaraderie provide us with enduring lessons on living. Though they had no musical instruments, the women had their voices, and from memory scored classical works for symphony and piano. The music that helped sustain them while in captivity is a lasting and precious gift of these women to a world that has witnessed far too much war.

"A moving account. . ." *San Jose Mercury News*

"Her account grips the reader from the very first pages." *Library Journal*

Thrown into the whirlwind of dark forces unleashed with the onset of World War II, a young woman, Helen Colijn, her sisters, and father flee the oncoming Japanese army . . .

Song of Survival

Compact Disc Recording

By Women's Choir of Haarlem, Holland

$15.95

Song of Survival is a new recording of music originally performed in a Japanese internment camp on the island of Sumatra. This hauntingly beautiful music is performed by the Women's Choir of Haarlem, Holland. The CD contains selections from the original camp concerts, including Chopin's "Funeral March," Tchaikovsky's "Andante Cantabile, String Quartet;" Dvorák's "Largo" From the New World Symphony; Bach's "Jesu, Joy of Man's Desiring;" plus a Christmas Medley and the "Captives' Hymn," which was composed by Margaret Dryburgh, the internment camp's choir director.

"*Song of Survival* is an intense, emotional experience. The music is rich, expressive and exquisitely beautiful. . ." Joanne Fiedler, review in *Jefferson Monthly*

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Kahlil Gibran Centenary

1895-1995

"With these newly translated works, we have been bestowed with a rare gift of poetry and grace."

Diana Abu Jaber, author of *Arabian Jazz*

Throughout 1995 White Cloud Press and the Arab-American community are celebrating the centenary of Kahlil Gibran's migration from Lebanon to the United States. Gibran arrived in his adopted country on June 25, 1895, joining other members of his family in Boston. Once settled in the Syrian section of Boston, the young Gibran quickly came to the attention of a number of patrons of the arts, who supported his painting and literary endeavors until he attained international prominence through the phenomenal success of his writings, such as his bestselling work *The Prophet*.

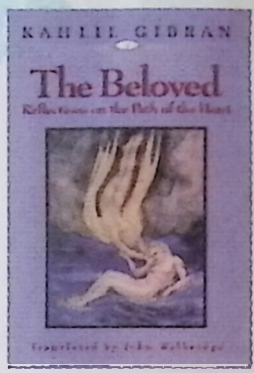
Gibran's writings have been spiritual classics since their appearance in the early decades of this century. Although he wrote his last works in English, the bulk of his writings were done in his native Arabic. Earlier translations have been described by scholars as "free and largely inaccurate." White Cloud has put together a team of Arabic literature specialists whose work provides us with the first accurate and faithful translations of Gibran's matchelss utterances.

The Beloved:

Reflections on the Path of the Heart

Tranlated by John Walbridge

$17.00 / Hardcover / Original illustration by Gibran

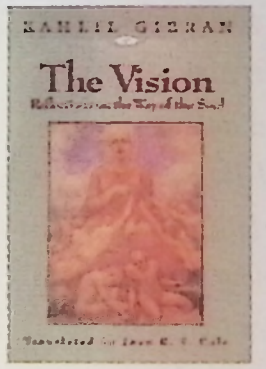


Kahlil Gibran's writings on love, relationships, and marriage are captured in exquisite prose and poetry translations. *The Beloved* brings together essential writings on the ways of the heart. This book makes the perfect gift for lovers and newlyweds.

The Vision: Reflections on the Way of the Soul

Tranlated by Juan R. I. Cole

$17.00 / Hardcover / Original illustration by Gibran

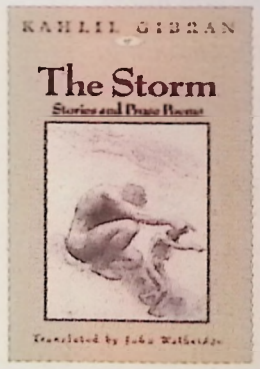


The Vision: Reflections on the Way of the Soul brings together Kahlil Gibran's Arabic writings concerned with the spiritual life. In twenty-four meditations, essays, and prose poems, Gibran expounds his unique philosophy of life while discussing such perennial themes as Beauty, Nature, Hidden Realities, Human Unity, Tragedy, Pride, Death, and the Immortality of the Soul. These writings show clearly just how visionary a thinker Gibran was as he writes with passion on the divine feminine, creation as an original blessing, and the quest for peace and justice as we move toward a new world order.

The Storm: Stories and Prose Poems

Tranlated by John Walbridge

$18.00 / Hardcover / Original illustration by Gibran



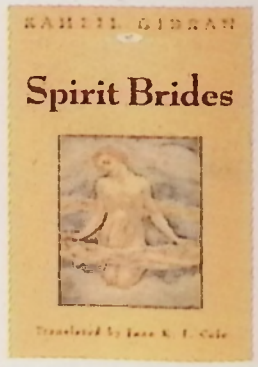
The Storm brings together fourteen short stories and prose poems from Gibran's Arabic writings that exhibit several characteristic Gibran themes: the injustice perpetrated by society against the poor, the weak, and the sincere; nature and its destruction by man; and the purity and innocence of young love.

John Walbridge's clear, sensitive, and fluent translation provides us with an inspired and faithful approach to one of the twentieth century's most beloved authors.

Spirit Brides

Tranlated by Juan R. I. Cole

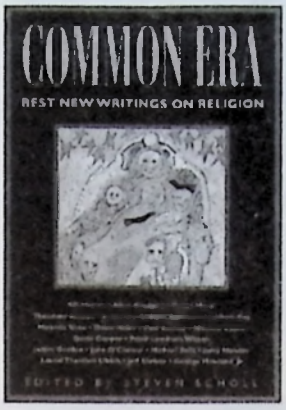
$16.00 / Hardcover / Original illustration by Gibran



Spirit Brides is classic Gibran: three short stories that depict life in late nineteenth-century northern Lebanon and serve as Gibran's vehicle for discussing religious and ethical themes. Juan Cole's stunning and lyric translation revives Gibran's passionate stories of spiritual transcendence through love and suffering.

Common Era
Best New Writings on Religion

Edited by Steven Scholl
$14.95 / Paperback



Common Era brings together some of the most creative minds of our time: BILL MOYERS, ALLEN GINSBERG, VACLAV HAVEL, THEODORE ROSZAK, ROSEMARY RADFORD RUETHER, MATTHEW FOX, MITCHELL KAPOR, among others reflect on interfaith dialogue, sexuality and sprituality, ecology and the soul, post-modernism and politics, women's spirituality and mysticism.

Common Era is also working for the common good. Each year royalties from *Common Era* will be donated to an organization or group working for a better world. Royalties from this book will be sent to the Community of Bosnia Foundation, an organization valiantly struggling to preserve the magnificent cultural legacy of the multireligious community of Bosnia through publication projects and scholarships for refugees. This work is crucial to the morale of the one million Bosnians in exile and to the memory of a multireligious Bosnia, a memory the "ethnic cleaners" want to efface.

"Happily, this annual anthology is fascinating not just for the quality and depth of the pieces presented but also for its variety . . . Scholl . . . has . . . taken on a remarkable task and done it well, the result being a volume of excellent reading for anyone interested in taking the pulse of modern religious thoughts and movements." *Publishers Weekly*

SAGA
Best New Writings on Mythology

Edited by Jonathan Young
$14.95 / Paperback / Available December 1995



The wisdom of ancient storytellers has been handed down to us by a long succession of inspired men and women in the form of great mythic narratives full of guidance and encouragement. Some of today's finest writers and scholars have turned their attention to unraveling the secrets of these timeless tales to explain their value in contemporary life.

SAGA is an annual volume collecting the most innovative articles published each year in the area of myth and ritual studies by the most outstanding thinkers in the field. Contributors to this first volume include THOMAS MOORE, URSULA LEGUIN, CLARISSA PINKOLA ESTES, TONI MORRISON, ROBERT BLY, JAMES HILLMAN, RITA DOVE, CHRISTINE DOWINING, DAVID MILLER, JEAN SHINODA BOLEN, MARION WOODMAN, and MURRAY STEIN among others.

SAGA editor Jonathan Young is a noted authority on symbolism in mythology and folklore. He assisted mythologist Joseph Campbell at many seminars and supervised research on Campbell's scholarly papers. As founding curator of the Joseph Campbell Archives & Library, Dr. Young developed the Mythological Studies department at the Pacifica Graduate Institute in Santa Barbara, after ten years as a professor of literature, religious studies, and Jungian psychology.

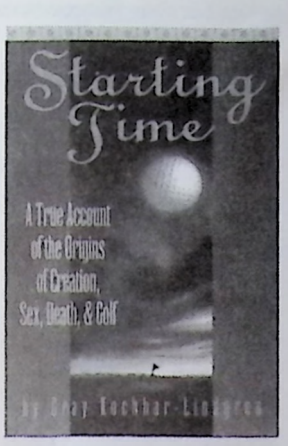
Make a Golfer Happy this Holiday Season

Starting Time

A True Account of the Origins of Creation, Sex, Death, and Golf

By Gray Kochhar-Lindgren

$11.95 / Paperback



At last, the true nature of the universe has been revealed, and as many of us have long suspected the mystery all began with a very special round of golf. In *Starting Time*, Bobby and Mickey—that famous First Twosome—tee it off at the original Big Bang and the universe unfolds as nine miraculous holes, each a world unto itself. The match is on.

Bobby smacks a shot off a buffalo pie and from deep beneath a lake. Mickey counters with a shot hit naked from the sea and scimitar-struck putts rattle into the middle of the cup. Accompanied by their raucous zoological gallery, these pre-eternal partners play through the birth of the nations, into the opaque and unblinking eye of death, and towards a shimmer much like a promise. The first round ends—if it does—on the Road Hole at a place that's almost the St. Andrews we know and love.

Bobby and Mick, dressed and undressed, go at it hard as creators, playing partners, and adversaries—gloriously battling the tribulations of golf as they aim for that sweet spot that marks the smooth swing of ecstasy.

"a strange and wonderful book . . . that will find its place on that special shelf dedicated to golf's most splendid visionary fiction."

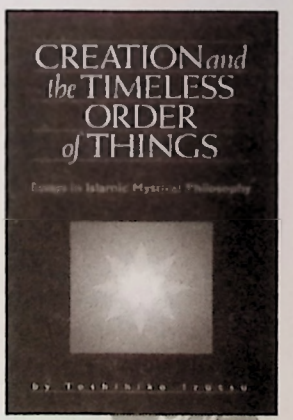
American Golf Pro

Creation and the Timeless Order of Things

Essays in Islamic Mystical Philosophy

By Toshihiko Izutsu

$16.00 / Paperback



Creation and the Timeless Order of Things brings together seven seminal studies by Izutsu, focusing on Sufi metaphysics but with his characteristic comparative analyses between Islamic and Asian systems of mystical philosophy.

"Toshihiko Izutsu presents with a felicity and economy unusual in spirituality materials a comprehensible introduction toufism, in particular, and to mysticism in general. Izutsu was for years a regular contributor to teh Eranos gatherings in Ascona, Switzerland, where Jung and Campbell and Eliade, among others, met. The reasons for and the effect of that collegiality are evident here." *Publishers Weekly*

"Everyone interested in the deeper dimensions of Islamic thought owes a debt of gratitude to White Cloud Press for making these essays available in one volume." William Chittick, author of *The Sufi Path of Knowledge*

The Green Sea of Heaven

Fifty ghazals from the Díwán of Háfiz

By Shams al-Dín Muhammad Háfiz-i Shirází
Translated by Elizabeth T. Gray
Introductions by Elizaneth T. Gray and Daryush Shayegan
$14.95 / Original paperback

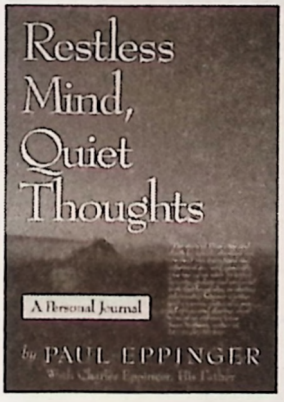


The Green Sea of Heaven is a groundbreaking work of translation of one of the greatest poets of world literature. Háfiz (fourteenth century) was the unrivalled master of the Persian *ghazal*, a lyric form roughly equivalent to the English sonnet in length, intensity, and complexity. The fifty *ghazals* from Háfiz's *Díwán* (collected works), are a fine sampling of his poetic genius, expressing his passion for the Divine Beloved and his exaltation of music and wine as symbols of transcendence and religious ecstasy. This is a bilingual edition with the Persian text facing each ghazal translation into English.

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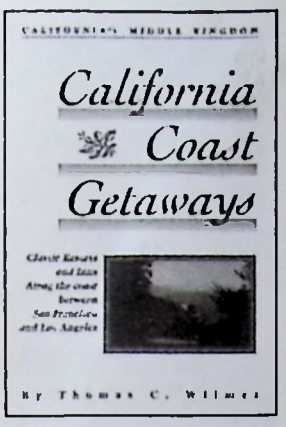
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BACK SIDE OF THE BOOM

Tim Harper

Boiled In His Own Pudding?

Well, winter's here. It's past Thanksgiving and we're already looking at Christmas. That seems to be the norm. The Christmas thing always seems to start hard on the heels of Thanksgiving these days. In fact, it's been that way for a number of years now, although thankfully it has gone no further. I guess a bit of a line has been drawn that even retail merchants dare not cross. Seems as though we, as a people, have strong feelings about how early the Christmas season should start. Now, this was brought home to me rather forcefully just the weekend after Thanksgiving. I was doing a show for a friend of mine and there was a fellow on another radio station playing Christmas carols. Got some rather perturbed phone calls about it. I mean, folks were upset like an old hog in a deep thicket.

All this got me to thinking. We've all heard lots about the commercialization of Christmas. It's quite fashionable to denigrate business in any area and for any endeavor, and to add greed at Christmas to the litany of gripes against the people who supply us with all that we demand is so common place it's like saying that one would prefer not to be run over by a train today.

Why, for us commentators it's downright *de rigueur*. Expected, almost necessary. See, we're no different than any other merchant–ya' gotta give the folks what they want. Which leads me to what this whole thing about the start of the Christmas season and the carols and the complaints triggered in my little brain.

Why not start the season anytime one wants? The whole thing is supposed to be about peace on earth, good will towards all and joy to the world. If you've lived anywhere but under a large rock on the backside of the moon for the last few centuries, you'd have to agree we could use just a bit more of all three.

I know, I know, it's the commercialization of the whole thing to which we object. Yeah, right. If the retail merchants didn't come up with the right stuff at the right time, the scene in our shopping malls would make even the American press forget about the O.J. case.

Besides, it's not just the commercialization that sets us on edge. It's, lets face it, the season itself. The big problem is, we're supposed to be nice and we don't want that time frame extended too long. Think about it–how would you feel if we really had to live up to all the populist pap we're always spouting, and, on top of it all, had to actually abide by some sort of spirit that demands we be really nice? The edges would quickly look like a carpet I had back in college. Let just say it was not exactly in the best of shape.

Somewhere along the line, probably back in the good old sixties, we came to lose a sense of national innocence and joy and belief in goodness and it became most uncool to have any hope or joy for our world. We got, I'm afraid, terminally serious and cynical as a nation and we're paying the price. We've become a nation of grinches and our name is scrooge. Heck, just try to say "Merry Christmas" to anyone prior to about December 15. They'll probably pat you on your head and ask if you'd like to sit for a while, till it passes.

Yeah, that's what it is. We're sure that we don't want to have to play nicely in the sandbox for too long. It' just too much. Besides–do something like that long enough and it just might get to be a habit. Where would that leave us?

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ *Panto-Monium: A Cindy Rella Story* will be presented by Oregon Cabaret Theatre November 24 through December 31. Going to "the panto" at Christmastime is an English holiday tradition–something the family can enjoy together. Created for OCT by artistic director, Jim Giancarlo and musical director Darcy Danielson. Reservations are recommended. For ticket information or a brochure contact the Cabaret (located at the corner of First and Hargadine), PO Box 1149, Ashland. (541)488-2902

◆ *Under Milk Wood* by Dylan Thomas will be presented by Ashland Community Theatre December 1 through 17. For information and tickets contact the theatre at 2305 Ashland St. Ste C-105, Ashland. (541)482-7532

◆ *The Wind in the Willows*, the musical adaptation of Kenneth Grahame's children's classic by Douglas Post, will be presented by Actors' Theatre December 1 through January 1, every Friday and Saturday at 8 and Sundays at 2 (extra performances during winter break). Ticket prices are $9/$6. Ticket outlets are Tree House Books and Paddington Station in Ashland, Quality Paperbacks in Talent, and Larsons in Medford. Ashland (541)535-5250

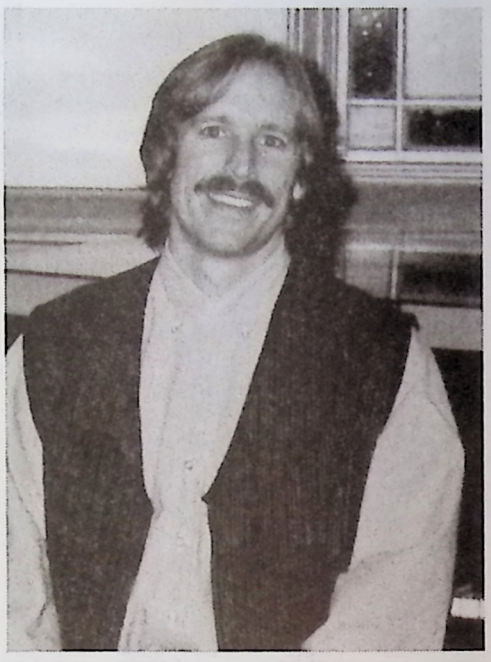
Music

◆ New Age/Jazz John Nilsen appears in concert on Friday, December 1 at 8pm at the Bethany Presbyterian Church, 748 NW Fifth St., Grants Pass; Saturday, December 2 at 8pm at North Medford High Auditorium, 1900 No. Keeneway, Medford. Nilsen's recent release, *Heaven and Nature* will be featured. Tickets available at FASTIXX Fred Meyer outlets, also at Inti Imports, Ashland, and Never a Bum Steer in Grants Pass. Tickets $10 advance/$12 at the door. Call FASTIXX at 1-800-992-TIXX

◆ SOSC Instrumental Jazz Concert will be presented by the Southern Oregon State College Music Department on Friday, December 1 at 8pm. Also to be presented will be SOSC Choirs & Vocal Jazz Concert on Sunday, December 3 at 3pm. Tickets are $3/$2. SOSC Music Recital Hall, Ashland. (541)552-6101

◆ Celebrate the season with The Siskiyou Singers in their annual holiday concert on December 8, 9, and 10. Among the selections to be performed by the 100 voice choir are *Shout for Joy*, a suite of Christmas spirituals, and the *Magnificat* by British composer John Rutter. All performances are at 8pm in the Music Recital Hall at SOSC. (541)482-5290

◆ The Southern Oregon Repertory Singers, under the direction of Dr. Paul French, celebrate 10 years of choral excellence this anniversary season. Pipe in Christmas with new works for organ and choir by Bruce Saylor and Heinrich Poos, comic arrangements by the King's Singers, traditional works by Hassler and Mozart, new arrangements of familiar carols, and the Oregon premiere of Morton Lauridsen's *O Magnum Mysterium*. Guest artist is Dr. Margaret R. Evans, Chair, SOSC Dept. of Music. Performances are Friday, December 15 at 8pm at St. Mark's Episcopal Church, Medford and Sunday, December 17 at 8pm in the Music Recital Hall, SOSC. Tickets are available for $8/$5 at Tree House Books, Ashland, and Molly Reed Interiors, Medford. (541)482-6476



SOSC graduate John Nilsen returns to the Rogue Valley for a holiday concert this month

◆ Tarika: Infectious African Syncopation and Buoyant Island Grooves continue the SOSC Program Board's One World season. Tarika is a global music force from Madagascar. They will perform in the SOSC Britt Ballroom on Friday, December 1 at 8pm. Tickets are $18/$10 at the door, and at Cripple Creek Music in Ashland, SOSC Raider Aid or by phone. Tickets are also available for all other One World shows, including Hapa on February 3; The Dancers and Musicians of Bali, February 18; the hot gospel sounds of The Blind Boys of Alabama on March 9; and the Native American myths of Alaska, as performed by NaaKahidi Theater on April 26 and 27. (541)552-6364

◆ The Rogue Valley Symphony presents its traditional Holiday Candlelight Concerts featuring Vivaldi's Concerto for Four Violins, and Bloch's *Suite Pastorale* for strings and flute with Sherril Kannasto, plus music and carols for brass ensemble, and more. Friday, December 8, at New-

man United Methodist Church, Grants Pass; Saturday, December 9, at First United Methodist Church, Ashland; and Thursday, December 14, and Friday, December 15, at Westminster Presbyterian Church, Medford. Open seating, all tickets $16. (541)488-2521

Exhibits

◆ Miracles of Mexican Folk Art: Retablos and Ex-Votos will be presented by the Schneider Museum of Art through December 15. The exhibition includes 18th and 19th century Mexican religious folk paintings assembled by Americas: Institute of Art, Culture and History under the direction of anthropologist Dr. Antonio Sanchez. Selections from the Bud Knapp Collection featuring works by Roy Lichtenstein and Jasper Johns will also be shown through December 15. Museum hours: Tuesday-Saturday, 11am-5pm. SOSC Campus. (541)552-6245

◆ The Annual Christmas Collection will be presented by Hanson Howard Gallery through December 24. The gallery is located at 82 N. Main Street, Ashland. (541)488-2562

◆ Christmas Tree Viewing and Miniatures will be on display at the Rogue Gallery and Art Center December 1-3. Opening night: Rogue Valley Artists' Small Treasures, Miniature Collection and The Rogue Valley Recorder Consort. Miniatures continue through December 22. 40 South Bartlett, Medford. (541)772-8118

◆ Rational and Emotional Abstractions by Lee Musgrave, Deb Ramsey, and Teresa Stanley at Wiseman Gallery at Rogue Community College through December 8. (541)471-3500

◆ The works of Diane Dlugosh, intricately worked found objects incorporated into animate forms, show at the Firehouse Gallery at Rogue Community College through December, with a First Friday Reception on December 1 from 6-9pm. (541)471-3525

◆ Historic Rogue Valley Membership Show will be presented by Grants Pass Museum of Art in Riverside Park through December 17. (541)479-3290

Other Events

◆ The Providence Festival of Trees happens December 1-3. The display of decorated Christmas trees, wreaths, banners, stockings and decorations will feature the work of the local chapter of the American Institute of Interior Designers, the Rogue Valley Guild of Glass Artists and showcases the talents of the valley's florists and other businesses. School choirs, dance groups and the State Ballet of Oregon will be performing during the Festival. Santa will visit and there will be readings of the Christmas story. (541)857-8666

◆ Christmas Crafts Fair, featuring handmade arts and crafts by people in our region will be held on Saturday, December 16 from 10am-7pm, and on Sunday, December 17 from 10am-5pm. Entertainment will be provided by local musicians. A food booth will benefit Peace House. The event will be held in Shakespeare's Great Hall at Main near Pioneer in downtown Ashland. (541)482-3305

◆ Celebrating its 20th Anniversary, the Clayfolk annual Christmas Show will be held Thursday, through December 3. Hours will be Friday, December 1 and Saturday, December 2, 10am until 7pm; Sunday, December 3, noon until 4pm. There will be demonstrations on the potters wheel and a children's clay activity area. See this month's Spotlight for more information. (541)899-3914

KLAMATH BASIN

Theater

◆ The Ross Ragland Theater and Performing Arts Center will present the following events as part of its 1995-96 Season: The Trenchcoats return for another evening of progressive *a cappella* on Friday, December 1 at 7:30pm. *A Christmas Carol*, a favorite holiday show presented by the Nebraska Caravan Theatre, also returns for an encore performance on Tuesday, December 5 at 7:30pm. For membership and ticket information contact the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (541)884-LIVE

COAST

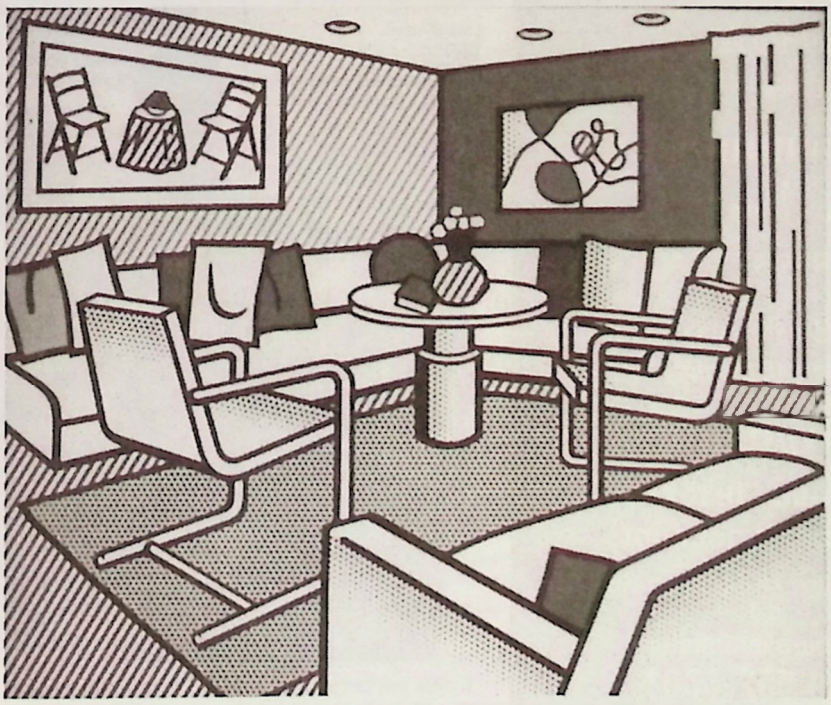
Music

◆ Handel's *Messiah* will be presented by Oregon Coast Music Association on Saturday, December 9 at 7:30pm at Ocean Crest Auditorium in Bandon, and on Sunday, December 10 at 2pm at the historic Egyptian Theater in Coos Bay. The concert, under the direction of Christian Rosman, is being co-sponsored by the Oregon Coast Music Association and Southwestern Oregon Community College. The Bay Area Community Choir with selected soloists and a 12 piece instrumental ensemble will perform. All tickets are $5 and may be purchased at The Frame Stop and The Bon in Coos Bay, or the Country Merchant in Bandon. For information and charge-by-phone The Box Office at 1-(800)-676-7563

Other Events

◆ Holiday Lights and Community Pride will be presented by Friends of Shore Acres. The 9th Annual Holiday Lights and Open House event will be held November 30 through January 1 from 4-10pm. Contact Friends at PO Box 1172, Coos Bay. (541)756-5401

CONTINUED ON PAGE 32



Interior with Red Wall by Roy Lichtenstein is on exhibit at SOSC's Schneider Museum through December 15.

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ARTSCENE *From p. 31*

UMPQUA VALLEY

Theater

◆ *The Man Who Came to Dinner* will be presented by Umpqua Actors Community Theatre. The Moss Hart and George S. Kaufmann comedy will be presented December 1, 2, 3, 8 and 9 as part of UACT's 1995-96 Season. Performances are held at the Betty Long Unruh Theatre in Roseburg. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door unless sold out. For information contact UACT, Roseburg. (541)673-2125

Music

◆ Handel's *Messiah* will be presented by Roseburg Concert Chorale as its 44th Winter Concert on Sunday, December 3 at 3pm in Jacoby Auditorium. For ticket information . (541)496-0748

NORTHERN CALIFORNIA

Theater

◆ *The Gifts of the Magi* will be presented by the Riverfront Playhouse through December 16 with a Sunday Matinee on December 10. All performances are at 8pm, except the matinee at 2pm. This musical for the family is adapted from two short stories by O. Henry. 1620 East Cypress, Redding. (919)365-7118 or (916)222-4862

Music

◆ The following Fine Arts Events will be presented by the Center for Arts, Culture and Society at Shasta College: Shasta Community Concert Band on December 1 and 2 at 7:30pm; Shasta Community Jazz Band Concert on December 6 at 7:30pm; 18th Annual Messiah Sing Along on December 9 at 7:30pm and December 10 at 3:15pm; and the S.C. Student Bands & Choirs onDecember 13 at 7:30pm. All events are held in the Shasta College Theater, Redding. (916)225-4761

Exhibits

◆ 46th Annual Faculty Art Show will be presented at Shasta College through December 15. (916)225-4838



IAN ANDERSON

Tarika performs in the SOSC Britt Ballroom on Friday, December 1 at 8pm as part of the One World Series.

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Moe's Super Lube
330 S. Broadway · Coos Bay · 269-5323

Nosler's Natural Grocery
99 E. First Street · Coquille · 396-4823

The Pancake Mill
2390 Tremont · North Bend · 756-2751

Sharen C. Strong, DMD
Sixto Contreras, Jr., DMD
General Dentistry
1835 Ocean Blvd. · Coos Bay · 269-5321

Weldon & Sons Building/Remodeling
P.O. Box 1734 · Coos Bay · 267-2690

Winter River Books and Gallery
P.O. Box 370 · Bandon · 347-4111

KLAMATH BASIN

Signature Framing
4035 S. 6th · Klamath Falls · 884-8699

UMPQUA VALLEY

Dr. John Wm. Unruh
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. · Dunsmuir
(916) 235-0754

Dr. Alan Cohn
508 Chestnut · Mt. Shasta
(916) 926-5431

Native Gallery
5855 Dunsmuir Ave · Dunsmuir
(916) 235-0754

Shasta Financial Planning
205 N. Mt. Shasta Blvd. · Mt. Shasta
(916) 926-3165

Village Books
320 N. Mt. Shasta Blvd. · Mt. Shasta
(916) 926-1678

PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

The Metropolitan Opera Season begins Saturday, December 2nd with a season preview, hosted by Peter Allen.

Join Jean Inaba Christmas Day for music from the baroque to contemporary works (and some great pops selections) from 8:00 am until 2:00 pm.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

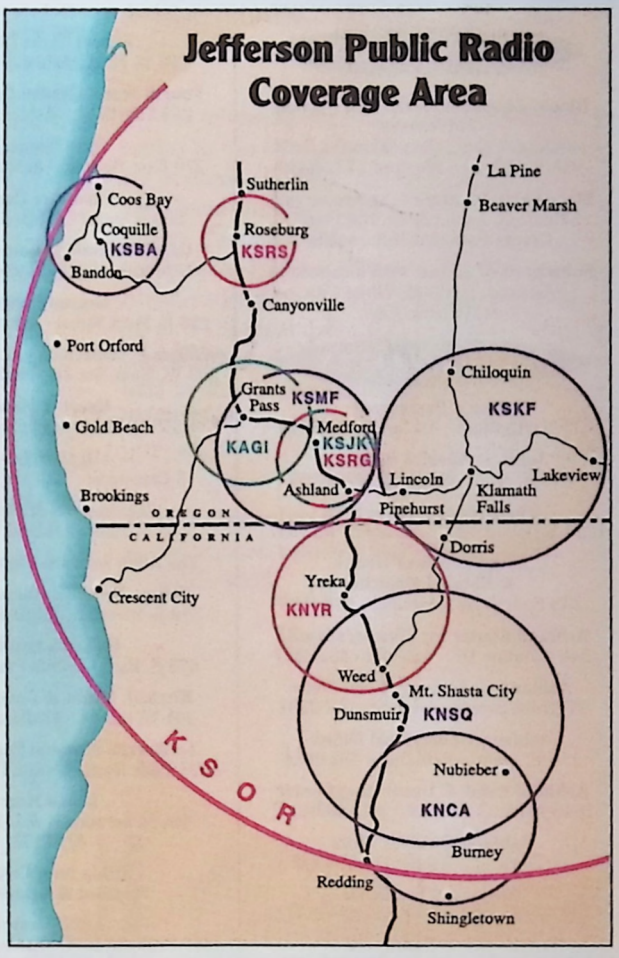
NPR's Susan Stamberg and Murray Horwitz bring us another program of Jewish holiday readings on *Chanukah Lights*, Tuesday, December 19 at 9:00pm.

Christmas Day specials include *A Jazz Piano Christmas* at 9:00 am, with hosts Bill Cosby and Mel Torme; *Yuletide Tunes with Don Dixon and Marti Jones*, with guest artists Marshall Crenshaw and Hootie and the Blowfish's Darius Rucker; and a reprise of Paul Winter's *Winter Consort Winter Solstice Celebration* at 1:00pm.

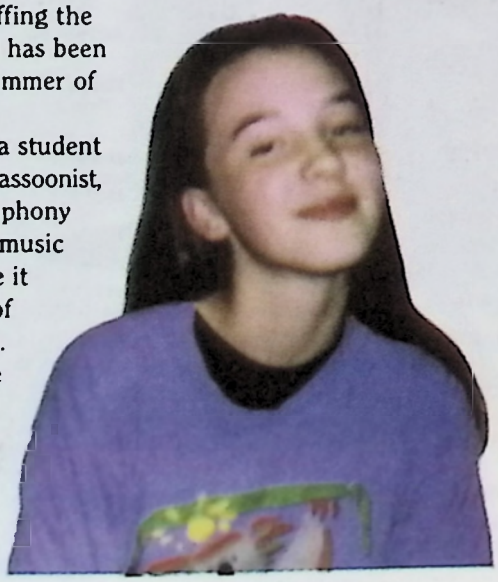
News & Information Service

KSJK / KAGI

People's Pharmacy, *New Dimensions*, and *Tech Nation* return to our schedule this month. Check listings for details.



Volunteer Profile: Rebekah Phillips



Becky helps out at JPR by staffing the stations on Monday evenings, and has been volunteering at JPR since early summer of this year.

A native of Ashland, Becky is a student at Ashland High School. She is a bassoonist, and performs with the Youth Symphony of Southern Oregon. Her love of music led her to volunteer at JPR. "I like it because I get to experience a lot of different kinds of music," she says.

Becky's ambition is to become a conductor. "And of a really good orchestra," she adds, "I want *my* orchestra to have a recording contract."

Everyone at JPR will be able to say, "I knew her when..."

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Klamath Falls	90.5
Brookings	91.1	Lakeview	89.5
Burney	90.9	Langlois, Sixes	91.3
Callahan	89.1	LaPine, Beaver Marsh	89.1
Camas Valley	88.7	Lincoln	88.7
Canyonville	91.9	Mt. Shasta, McCloud, Dunsmuir	91.3
Cave Junction	89.5	Merrill, Malin, Tulelake	91.9
Chiloquin	91.7	Port Orford	90.5
Coquille	88.1	Parts of Port Orford, Coquille	91.9
Coos Bay	89.1	Redding	90.9
Crescent City	91.7	Roseburg	91.9
Dead Indian/ Emigrant Lake	88.1	Sutherlin, Glide	89.3
Ft. Jones, Etna	91.1	Weed	89.5
Gasquet	89.1		
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND — KSOR dial positions for translator communities listed on previous page — **KSRS** 91.5 FM ROSEBURG — **KNYR** 91.3 FM YREKA — **KSRG** 88.3 FM ASHLAND

Monday through Friday

5:00 Morning Edition
7:00 First Concert
12:00 News
12:06 Siskiyou Music Hall
4:00 All Things Considered
4:30 Jefferson Daily
5:00 All Things Considered
7:00 State Farm Music Hall

Saturday

6:00 Weekend Edition
8:00 First Concert
10:30 Metropolitan Opera
2:00 Baltimore Symphony
4:00 All Things Considered
5:00 America and the World
5:30 On With the Show
7:00 State Farm Music Hall

Sunday

6:00 Weekend Edition
8:00 Millennium of Music
9:30 St. Paul Sunday Morning
11:00 Siskiyou Music Hall
2:00 Music from the State of Jefferson
4:00 All Things Considered
5:00 To The Best of Our Knowledge
6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND, CAVE JCT. 90.9 FM, GRANTS PASS 91.3 FM — **KSBA** 88.5 FM COOS BAY — **KSKF** 90.9 FM KLAMATH FALLS — **KNCA** 89.7 FM BURNEY — **KNSQ** 88.1 FM MT. SHASTA

Monday through Friday

5:00 Morning Edition
9:00 Open Air
3:30 Living on Earth (Fridays)
4:00 All Things Considered
6:30 Jefferson Daily
7:00 Echoes
9:00 Le Show (Mondays)
Selected Shorts (Tuesdays)
Jazzset (Wednesdays)
Milky Way Starlight Theater (Thursdays)
Riverwalk (Fridays)
9:30 Ken Nordine's Word Jazz (Thursdays)
10:00 Jazz (Mon-Thurs)
Jazz Revisited (Fridays)
10:30 Vintage Jazz (Fridays)

Saturday

6:00 Weekend Edition
10:00 Car Talk
11:00 West Coast Live
1:00 Afropop Worldwide
2:00 World Beat Show
5:00 All Things Considered
6:00 World Cafe
8:00 Grateful Dead Hour
9:00 The Retro Lounge
10:00 Blues Show

Sunday

6:00 Weekend Edition
9:00 Marian McPartland's Piano Jazz
10:00 Jazz Sunday
2:00 BluesStage
3:00 Confessin' the Blues
4:00 New Dimensions
5:00 All Things Considered
6:00 Musical Enchanter Radio Theater
6:30 Folk Show
9:00 Thistle & Shamrock
10:00 Music from the Hearts of Space
11:00 Possible Musics

News & Information

KSJK AM 1230 TALENT — **KAGI** AM 930 GRANTS PASS

Monday through Friday

5:00 Monitor Radio Early Edition
5:50 Marketplace Morning Report
7:00 Diane Rehm Show
9:00 Russel Sadler's Jefferson Exchange
10:00 Monitor Radio
11:00 Talk of the Nation
1:00 Talk of the Town (Monday)
Healing Arts (Tuesday)
51 Percent (Wednesday)
Milky Way Starlight Theater (Thursday)
Software/Hardtalk (Friday)
1:30 Pacifica News
2:00 Monitor Radio
3:30 As It Happens
5:00 BBC Newsdesk
5:30 Pacifica News
6:00 People's Pharmacy (Mondays)
City Arts of San Francisco (Tuesdays)
Tech Nation (Wednesdays)
New Dimensions (Thursdays)
Parent's Journal (Fridays)
7:00 The MacNeil-Lehrer Newshour
8:00 BBC World Service

Saturday

6:00 Monitor Radio Weekend
7:00 Northwest Reports
8:00 Sound Money
9:00 BBC Newshour
10:00 Healing Arts
10:30 Talk of the Town
11:00 Zorba Paster on Your Health
12:00 The Parents Journal
1:00 C-Span
2:00 Commonwealth Club
3:00 One on One
3:30 Second Opinion
4:00 Larry Josephson's Bridges
5:00 To the Best of Our Knowledge
8:00 BBC World Service

Sunday

6:00 CBC Sunday Morning
9:00 BBC Newshour
10:00 Sound Money
11:00 To the Best of Our Knowledge
2:00 Radio Sensación
8:00 BBC World Service

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

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WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

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OREGON OUTLOOK
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
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ASHLAND OR 97520

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915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

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AUSTIN TX 78712
1-800-STARDATE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM	KSRS 91.5 FM	KNYR 91.3 FM	KSRG 88.3 FM
ASHLAND	ROSEBURG	YREKA	ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00–6:50 am
Morning Edition
The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50–7:00 am
JPR Morning News
Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am–Noon
First Concert
Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: **NPR news** at 7:01 and 8:01, **Marketplace Morning Report** at 7:35 am, **Star Date** at 8:35 am, **As It Was** at 9:30, and the **Calendar of the Arts** at 9:00 am

Noon–12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15–4:00pm
Siskiyou Music Hall
Classical Music, hosted by Russ Levin. Includes **As It Was** at 1:00 pm and **Star Date** at 3:30 pm.

4:00–4:30pm
All Things Considered
The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30–5:00pm
The Jefferson Daily
Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00–7:00pm
All Things Considered
NPR's evening newsmagazine continues.

7:00–2:00am
State Farm Music Hall
Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00–8:00am
Weekend Edition
National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00–10:30am
First Concert
Classical music to start your weekend, hosted by Russ Levin. Includes **Nature Notes** with Dr. Frank Lang at 8:30am, **Calendar of the Arts** at 9:00am, **As It Was** at 9:30am and **Speaking of Words** with Wen Smith at 10:00am.

10:30–2:00pm
Metropolitan Opera

2:00–4:00pm
TravelersGroup Casual Concerts with David Zinman and the Baltimore Symphony
Maestro Zinman has been credited with revitalizing the traditional orchestra broadcast with these delightful Casual Concerts, which include chats with sections of the orchestra, quizzes, contests and the provocative appearance of Mr. Music.

4:00–5:00pm
All Things Considered
The latest international and national news from NPR.

5:00–5:30pm
America and the World
Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30–7:00pm
On With The Show
Herman Edel's survey of the best of Broadway and musical theatre.

7:00–2:00am
State Farm Music Hall
Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00–8:00am
Weekend Edition
The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

8:00–9:30am
Millenium of Music
Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

9:30–11:00am
St. Paul Sunday
Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00–2:00pm
Siskiyou Music Hall
Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00–4:00pm
Music from the State of Jefferson
Join producer and host Russ Levin for this weekly series of concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00–5:00pm
All Things Considered
The latest news from NPR.

5:00pm–6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00–2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

Dec 1 F Prokofiev: Violin Concerto No. 2

Dec 4 M Brahms: Double Concerto
Dec 5 T Chaminade: Piano Trio
Dec 6 W R. Strauss: Horn Concerto No. 2
Dec 7 Th Mozart: String Quartet in D, "Hoffmeister"
Dec 8 F Sibelius*: Symphony No. 7

Dec 11 M Bizet: Symphony No. 1
Dec 12 T Mozart: Piano Cocnerto No. 21
Dec 13 W Tchaikovsky: String Quartet No. 1
Dec 14 Th Schubert: Symphony No. 5
Dec 15 F Beethoven: Piano Sonata No. 32

Dec 18 M Grieg: Violin Sonata No. 2
Dec 19 T Kodaly: "Peacock" Variations
Dec 20 W Beethoven: Sonata No. 15, "Pastoral"
Dec 21 Th Wagner: *Siegfried Idyll*
Dec 22 F Britten: *A Ceremony of Carols*

Dec 25 M Christmas Specials
Dec 26 T Tchaikovsky: Symphony No. 1
Dec 27 W Stravinsky: Violin Concerto
Dec 28 Th Mozart: Piano Trio No. 1 in g
Dec 29 F Schubert: "Trout" Quintet

Siskiyou Music Hall

Dec 1 F Tchaikovsky: Symphony No. 6

Dec 4 M Mozart: Clarinet Concerto
Dec 5 T Dvorak: String Quartet in F, "American"
Dec 6 W Stravinsky: *Petroushka*
Dec 7 Th Saint Saens: Piano Trio No. 2
Dec 8 F Sibelius*: Symphony No. 5

Dec 11 M Berlioz: *Symphony Fantastique*
Dec 12 T Franck: Violin Sonata in A
Dec 13 W Ravel: *Le Tombeau de Couperin*
Dec 14 Th Rachmaninov: Variations on a Theme of Paganini
Dec 15 F Beethoven: Symphony no. 5

Dec 18 M Field: Piano Cocnerto No. 3
Dec 19 T Handel: Foundling Hospital Anthem
Dec 20 W Vaughan Williams: Symphony No. 3
Dec 21 Th Vivaldi: *Gloria*
Dec 22 F Tchaikovsky: *Nutcracker*

Dec 25 M Christmas Specials
Dec 26 T Strauss: *Sinfonia Domestica*
Dec 27 W Mozart: Flute and Harp Concerto
Dec 28 Th Schumann: Piano Quintet
Dec 29 F Prokofiev: Symphony no. 7

HIGHLIGHTS

Metropolitan Opera

Dec 2 Met Season Preview

Dec 9 *Rise and Fall of the City of Mahagonny*, by Weill
Cast: Teresa Stratas, Helga Dernesch, Gary Lakes, Kenneth Riegel, Timothy Noble, Jan-Hendrik Rootering. Conductor: James Levine

Dec 16 (9:00 am) *Die Meistersinger von Nurnburg*, by Wagner
Cast: Karita Mattila, Birgitta Svenden, Ben Heppner, Lars Magnusson, Bernd Weikl, Hermann Prey, Jan-Hendrik Rootering, Rene Pape

Dec 23 *Die Zauberflote*, by Mozart
Cast: Joan Rodgers, Larissa Rudakova, Deon van der Walt, Mark Oswald, Rene Pape, Hans Sotin. Conductor: Peter Schnieder

Dec 30 *The Queen of Spades*, by Tchaikovsky
Cast: Maria Guleghina, Leonie Rysanek, Birgitta Svenden, Gegam Grigorian, Nikolai Putilin, Dmitri Hvorostovsky. Conductor: Valery Gergiev.

TravelersGroup Casual Concerts with David Zinman and the Baltimore Symphony

Dec 2 Mozart: Violin Concerto No. 3 in G, K. 216; Mahler: Symphony No. 5 in C-sharp Minor. Joshua Bell, violin; David Zinman, conductor.

Dec 9 Beethoven: *Egmont* Overture; Piano Concerto No. 3 in C Minor, Op. 37; Symphony No. 4 in E Minor, Op. 98. Yefim Brinfman, piano; David Zinman, conductor.

Dec 16 David Dzubay: *Snake Alley*; Rachmaninov: Piano Concerto No. 3 in D Minor, Op. 30; Shostakovich: Symphony No. 6, Op. 54. Bruno-Leonardo Gelber, piano; David Zinman, conductor.

Dec 23 Bizet: *Carmen* Suite; Rodrigo: *Concierto de aranjuez*; Copland: *Billy the Kid*. Manuel Barrueco, guitar; David Zinman, conductor.

Dec 30 Ives: Holidays Symphony; Brahms: Piano Concerto No. 2 in B-flat, Op. 83. Nelson Friere, piano; Baltimore Symphony Chorus; David Zinman, conductor.

St. Paul Sunday

Dec 3 James Galway, flute; Lowell Liebermann, piano. Program to be announced.

Dec 10 The Mozartean Players
Mozart: Piano Quartet in G Minor, K. 478; Variations in C on "Ah, vous dirai-je maman," K. 265; Piano Quartet in E-flat, K. 493.

Dec 17 To be announced.

Dec 24 The Sixteen
Traditional holiday music.

Dec 31 Marian McPartland, piano

Music from the State of Jefferson

Terra Nova Consort
Three programs from the Renaissance by musicians of the Oregon Shakespeare Festival, Dec. 3, 10, and 17.

Southern Oregon Repertory Singers
Dec. 24 Christmas Concert

Oregon Coast Music Festival
Dec. 31 Annual Pops Concert. Jason Klein, cond.

TONIGHT YOU MIGHT HEAR OF THE NATIONAL BUDGET, INFLATION'S NEW DIGIT, EXAMPLES WITH WIDGETS, AND WHY PEOPLE FIDGET.

On *All Things Considered,* we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

Tune into National Public Radio's *All Things Considered.* You'll find there's more to news than meets the eye.

ALL THINGS CONSIDERED

Jefferson Public Radio

FROM NATIONAL PUBLIC RADIO

Rhythm & News Service

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM COOS BAY

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY

KNSQ 88.1 FM MT. SHASTA

rroarsqueeal
clickclack
tappatappa
ticktick
ee-ee-eee

car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO



TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Saturdays at 5pm on News & Information

Sunday at 5pm on Classics & News

MONDAY-FRIDAY

5:00-9:00am
Morning Edition
The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air
An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

3:30-4:00pm
Friday: Living On Earth
NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered
The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
The Jefferson Daily
Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes
John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show
Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts
Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:0pm
Wednesday: Jazzset
NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm
Friday: Riverwalk Live from the Landing
The Jim Cullum Jazz Band and David Holt return with a new season of live concerts devoted to classic jazz.

10:00pm-10:30pm
Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm
Thursday: Jazz Thursday

10:30pm-2:00am
Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition
The latest national and international news from NPR.

10:00-11:00am
Car Talk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am
West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-2:00pm
AfroPop Worldwide
One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm
The World Beat Show
Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered
The latest national and international news from NPR.

6:00-8:00pm
The World Cafe
The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm
The Grateful Dead Hour
David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge
Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show
Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition
The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am
Marian McPartland's Piano Jazz
Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday
Contemporary jazz with host Michael Clark.

2:00-3:00pm
BluesStage
Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm
Confessin' the Blues
Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions
This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered
The latest national and international news from NPR.

6:00-6:30pm
The Musical Enchanter Theater
This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm
The Folk Show
Keri Green brings you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock
Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.



Peter Gaulke hosts *Confessin' the Blues* on JPR's Rhythm & News Service.

10:00-11:00pm
Music from the Hearts of Space
Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am
Possible Musics
Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

Dec 6 Dave Brubeck, Clark Terry
Dec 13 Telluride Jazz Festival highlights
Dec 20 Cyrus Chestnut, J.J. Johnson
Dec 27 A Holiday Evening with the Marsalis Family

AfroPop Worldwide

Dec 2 Cab Driver's Choice
Dec 9 Stocking Stuffers 1995
Dec 16 Gilberto Gil, Live!
Dec 23 Cooking with Georges
Dec 30 Afro-Colombia

Marian McPartland's Piano Jazz

Dec 3 Oscar Peterson
Dec 10 Charles Brown
Dec 17 Gonzalo Rubalcaba
Dec 24 Bill Dobbins
Dec 31 Cleo Brown

Confessin' the Blues

Dec 3 Baby Blues
Dec 10 Blues in the Evening
Dec 17 The Color of Blues
Dec 24 Christmas Blues
Dec 31 New Year's Blues

New Dimensions

Dec 3 Bodies of Sound and Light, with Sharry Edwards
Dec 10 The Digital Revolution, with Nicholas Negroponte
Dec 17 Toward Gender Partnership, with Riane Eisler
Dec 24 Principles of the Peaceful Warrior, with Dan Millman
Dec 31 Is There Enough to Go Around? with Buckminster Fuller

Thistle & Shamrock

Dec 3 St. Andrew's Celebration
Dec 10 A Celtic Winter
Dec 17 Contemporary Celtic Music
Dec 24 Season's Greetings
Dec 31 Anuna

A "Heart Healthy" recipe *from*

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

BAKED STUFFED SWEET POTATOES

(serves 4)

4 Medium sweet potatoes
2 Tbsp. nonfat plain yogurt
2 Tbsp. honey
2 Tbsp. dark rum
1 Tbsp. margarine
¼ tsp. ground mace
4 Tbsp. chopped almonds
salt and freshly ground black pepper

Preheat oven to 375°. Scrub sweet potatoes under cool running water and prick in several places with metal skewer or fork. Bake for 45 minutes to 1 hour or until tender when pierced.*

When the potatoes are cool enough to handle, cut a thin slice from top of each potato and remove. Scoop out the warm flesh; press it through a food mill or ricer. Reserve the skins.

In a small saucepan, combine nonfat yogurt, honey, rum, and margarine. Stir over medium heat until margarine is melted. Blend in mace and then add the pureed sweet potatoes. Beat to blend thoroughly. Season with salt and pepper and spoon into the reserved sweet potato skins. Place on an ungreased baking sheet or in a shallow pan. Sprinkle tops with almonds and bake in a 400° oven for 10 minutes. Serve hot.

*Note: make sure not to overcook sweet potatoes because the sugar in the potato can easily caramelize and create a burnt layer of potato next to the skin. Watch them closely because they go from nearly tender to done in a matter of minutes. Make sure to prick additional holes in skin during baking because the high sugar content will seal the stem vents close.

Calories: 245 · Total Fat: 7.4 grams
Saturated Fat: 0.98 grams
Protein: 3.8 grams · Carbohydrate: 39 grams

Calories from: Protein 6%;
Carbohydrate 66%; Fat 28%

MONITOR



RADIO

Mondays-Saturdays
News & Information
Check listings for broadcast times

"Here is a program that really takes parenting seriously."
– Dr. T. Berry Brazelton

T·H·E PARENT'S J·O·U·R·N·A·L
with Bobbi Conner

The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists, and others who care for and about children.

Saturdays at Noon &
Fridays at 6pm
News & Information

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00–8:00am
Monitor Radio
The latest national and international news from the radio news service of the *Christian Science Monitor.* Includes:

5:50am
Marketplace Morning Report

7am–9am
The Diane Rehm Show
The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00–10:00am
Russell Sadler's Jefferson Exchange
Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am–11:00 a.m.
Monitor Radio

11:00am–1:00pm
Talk of the Nation
NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM– 1:30PM

MONDAY
Talk of the Town
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues–and more.

TUESDAY
Healing Arts
Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent
Features and interviews devoted to women's issues.

THURSDAY
The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY
Software/Hardtalk
Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm–2:00pm
Pacifica News
National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm–3:30pm
Monitor Radio
The afternoon edition of the daily news magazine from the radio news service of the Christian Science Monitor.

3:30pm–5:00pm
As It Happens
National and international news from the Canadian Broadcasting Corporation.

5:00pm–5:30pm
BBC Newsdesk

5:30pm–6:00pm
Pacifica News
A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM– 6:30PM

MONDAY
People's Pharmacy

TUESDAY
City Arts of San Francisco

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal
Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

6:30pm–7:00pm
Marketplace

7:00pm–8:00pm
The MacNeil-Lehrer Newshour
The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm–11:00pm
BBC World Service

SATURDAYS

6:00am–7:00am
Monitor Radio Weekend

7:00am–7:30am
Northwest Reports
The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am–9:00am
Sound Money
Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am–10:00am
BBC Newshour

10:00am–10:30am
The Healing Arts
Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am–11:00am
Talk of the Town
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues–and more. (Repeats Mondays at 1:00pm.)

11:00am–12:00 Noon
Zorba Paster on Your Health
Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm–1:00pm
The Parents Journal
Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm–2:00pm
C-SPAN

2:00pm–3:00pm
Commonwealth Club

3:00pm–3:30pm
One On One

3:30pm–4:00pm
Second Opinion

4:00pm–5:00pm
Larry Josephson's Bridges

5:00pm–8:00pm
To the Best of our Knowledge
Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm–Midnight
BBC World Service
News and features from the British Broadcasting Service.

SUNDAYS

6:00am–9:00am
CBC Sunday Morning
The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00–11:00am
BBC Newshour

10:00–11:00am
Sound Money

11:00am–2:00pm
To the Best of Our Knowledge
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm–8:00pm
Radio Sensación
Music, news and interviews by and for Southern Oregon's Spanish-speaking community – *en español.*

8:00pm–Midnight
BBC World Service
News and features from the British Broadcasting Service.

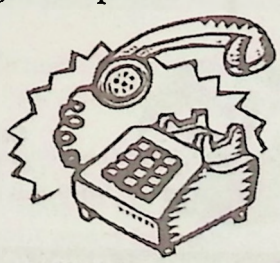
THE TALK OF THE NATION℠

Returns to JPR's
News & Information Service
Weekdays at 11am


Ray Suarez


Ira Flatow

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news. Hosts Ray Suarez (Monday–Thursday) and Ira Flatow (Friday) cover a world of ideas and issues with the insight, depth, and humor that are the hallmark of NPR News.



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FROM NATIONAL PUBLIC RADIO



BOOKS

Alison Baker

Gift Books

At holiday time I pick out the books I liked best during the year and give them away as gifts. Of course, that means that all year I must try not to smear the pages with raspberry jam or spaghetti sauce when I read at the table, or drop heavy volumes into the bathwater as I soak. Sometimes I like a book so much that I decide to keep it, and then I can abuse it to my heart's content: dog-ear the pages to mark my place; lay it spread-eagled on the table, cracking its spine; hurl it in the direction of the dog when she inches too near the catfood.

I don't keep many books, because I like to share the good ones with my friends and family (I donate the rest to the public library). Here's a quick rundown of this year's gift books, and the lucky family members who will receive them. This may give you some ideas for your own gift-giving.

> I DON'T KEEP MANY BOOKS, BECAUSE I LIKE TO SHARE THE GOOD ONES WITH MY FRIENDS AND FAMILY. HERE'S A QUICK RUNDOWN OF THIS YEAR'S GIFT BOOKS, AND THE LUCKY FAMILY MEMBERS WHO WILL RECEIVE THEM.

First, for my mother, *The Road From Coorain* by Jill Ker Conway. This is a wonderful autobiography, a story of how the stark extremes of life on an Australian sheep ranch combined with the influence of strong-willed parents to produce a child who became the first woman president of Smith College. Especially fascinating to me were the similarities between the Australian landscape and that of the American intermountain west.

For Dad, a poet, *The Beak of the Finch* by Jonathan Weiner. This Pulitzer Prize-winner is a report on a husband-wife scientific team who have spent decades studying Darwin's finches in the Galapagos Islands, and whose painstaking data collection and experiments have proved many of Darwin's conjectures on evolution. The author makes evolution come alive—which, of course, it is.

For my sister, Ian Frazier's *Family*, a fat book that traces his ancestors from colonial America forward to his own nuclear family in the fifties and on to the birth of his daughter. I like Frazier's droll and self-effacing style. At times his family seems nothing like ours, and at other times like a distorted mirror image; either way, it raises intriguing thoughts about the influences of one's near and not-so-near relatives.

For my brother-in-law, a man from White Plains, New York, who still doesn't understand how my sister and I survived a Hoosier childhood, *South of the Big Four*, by Don Kurtz, will confirm his image of the dreariness of central Indiana. I loved this novel: the descriptions of the grey, frozen, desolate November fields of corn stubble made me intensely homesick. Beyond that, it's a beautifully written story of a man who returns to the old family farm.

I was tempted to send Little Alison *Bird By Bird* by Anne Lamott, one of the funniest and most trenchant books on "how to be a writer" that I've come across in my many years of trying to find out. But—though she's not so little any more—she's still young enough that fear of writer's block has yet to give her any sleepless nights. Instead, I have chosen Gary Snyder's *Turtle Island*, which won the Pulitzer Prize for poetry in 1975. Thumbing through my old beat-up copy just now, I found the poem "Magpie's Song," which Snyder sang at a reading on a cold rainy afternoon in Portland during my college days, and the tune

popped right into my head. His poetry changed my life; let's see what he does for a New England teenager as the millennium approaches.

Halfway through last summer's vacation in a rented cottage at the beach, nephew Jack disappeared into his bedroom with *The Lion, the Witch, and the Wardrobe*, only to be seen again when the car was packed and ready to go home. He may be a bit young for Tolkien (note: 1996, *The Hobbit* for Jack). But earlier last summer he had the time of his life playing MacDuff at theatre camp, so I think I'll send him *Shakespeare Alive!* by Joseph Papp, which condenses the entire socio-economic life of Elizabethan England into a mere 200 pages. His mom, my sister, will be happy to read some of that aloud at bedtime.

She recently wrote that "we are reading *Mother West Wind's Children* again. Stephanie loves it, but I can't see the charm." Well, clearly 8-year-old Stephanie is a chip off Auntie's block; the environmentally correct animal stories by naturalist Thornton W. Burgess, who wrote prolifically at the turn of the last century, were favorites of mine, and of my father before me—skipping, somehow, my hapless sister (she also missed out on the Fantasy Appreciation gene). And—news to gladden any auntie's heart--I have discovered that Dover Publications has republished many of Burgess's classics—and they only cost one dollar! This year Stephanie will receive *The Adventures of Buster Bear, The Adventures of Danny Meadow Mouse*, and *The Adventures of Reddy Fox*. At that price I may as well throw in *Unc' Billy Possum* and *Poor Mrs. Quack* and *Jimmy Skunk*...

I seem to have run out of space, so will conclude with a quick hint at what I plan to give my companion. It's *I Am Spock*, by the great Star Trekker Leonard Nimoy. I plan to read it myself first, in hopes that the methodology for the Vulcan Mind Meld is revealed therein. I will then perform it on my companion, to discover what he's planning to give me.

Alison Baker thinks her new book, *Loving Wanda Beaver: Novella and Stories*, would be a welcome gift under any tree. It's the perfect size for hurling at pets, and it floats.

POETRY

Arabic

(Jordan, 1992)

BY NAOMI SHIHAB NYE

The man with laughing eyes stopped smiling
to say, "Until you speak Arabic—
—you will not understand pain."

Something to do with the back of the head,
an Arab carries sorrow in the back of the head
that only language cracks, the thrum of stones

weeping, grating hinge on an old metal gate.
"Once you know," he whispered, "you can enter the room
whenever you need to. Music you heard from a distance,

the slapped drum of a stranger's wedding,
wells up inside your skin, inside rain, a thousand
pulsing tongues. You are changed."

Outside, the snow had finally stopped.
In a land where snow rarely falls,
we had felt our days grow white and still.

I thought pain had no tongue. Or every tongue
at once, supreme translator, sieve. I admit my
shame. To live on the brink of Arabic, tugging

its rich threads without understanding
how to weave the rug . . . I have no gift.
The sound, but not the sense.

I kept looking over his shoulder for someone else
to talk to, recalling my dying friend who only scrawled
I can't write. What good would any grammar have been

to her then? I touched his arm, held it hard,
which sometimes you don't do in the Middle East, and said,
I'll work on it, feeling sad

for his good strict heart, but later in the slick street
hailed a taxi by shouting *Pain!* and it stopped
in every language and opened its doors.

Naomi Shihab Nye, a frequent visitor to the Northwest for readings and workshops, was featured on Bill Moyers' *The Language of Life*. This month's poem is from Nye's book *Red Suitcase* (BOA Editions, 1994); *Word Under the Words: Selected Poems* (Eighth Mountain Press) also appeared in 1994. She lives in San Antonio, Texas.

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Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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TUNE IN



JAZZ SUNDAY

Sundays 10am on Rhythm & News

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